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SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM
Bulletin 70

THE NATIONAL GALLERY OF ART

DEPARTMENT OF FINE ARTS OF THE NATIONAL MUSEUM

By

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CONTENTS

	Page
Introduction	9
The National Institute, 1840–1862	25
Annotated list of art objects in the museum of the National Institute	31
The Smithsonian Institution and U. S. National Museum	45
Organization, plans, and building	45
Narrative history of the art collections under the Smithsonian Institution	51
The National Gallery of Art	87
The Harriet Lane Johnston collection	88
The Charles L. Freer collection	102
The William T. Evans collection	115
Permanent acquisitions from other sources	133
Loans and deposits	136

ILLUSTRATIONS

Facing page.

A corner of the picture gallery in the Museum building, 1906, before it had been entirely remodeled, showing a part of the Harriet Lane Johnston collection ---- 22

George P. A. Healy. F. P. G. Guizot, 1841 ---- 32

George P. A. Healy. President John Tyler ---- 34
Painted for the National Institute, 1842.

Original floor plans, Smithsonian building ---- 48
The two rooms on the first floor marked *C* were those originally designed for the gallery of art. The western end of the second floor was used for the collection of Indian paintings from 1858 to 1865. Reproduced from "Hints on Public Architecture, containing, among other illustrations, views and plans of the Smithsonian Institution; together with an appendix relative to building materials. Prepared, on behalf of the Building Committee of the Smithsonian Institution, by Robert Dale Owen, Chairman of the Committee." 1849. This volume, of quarto size, was a special publication, not belonging to either of the regular Smithsonian series.

West hall, Smithsonian building ---- 50
One of the rooms originally designed for the gallery of art, but used until 1866 for the library, art prints and busts. Now occupied by the exhibition collection of marine invertebrates.

West range, Smithsonian building ---- 52
One of the rooms originally designed for the gallery of art. Used until 1866 as a reading room and for the collection of paintings. Now occupied by the exhibition collection of insects.

Print room, Smithsonian building ---- 74
Furnished in 1896.

Harriet Lane Johnston ---- 88
From a photograph taken in Paris in 1898.

John Hoppner. Mrs. Abington ---- 92
Harriet Lane Johnston collection.

Sir Thomas Lawrence. Lady Essex as Juliet ---- 94
Harriet Lane Johnston collection.

Bernardino Luini. Madonna and Child ---- 96
Harriet Lane Johnston collection.

Sir Joshua Reynolds. Mrs. Hammond ---- 98
Harriet Lane Johnston collection.

George Romney. Miss Kirkpatrick ---- 100
Harriet Lane Johnston collection.

John La Farge. Visit of Nicodemus to Christ ---- 114
William T. Evans collection.

Frederick Stuart Church. The Black Orchid ---- 116
William T. Evans collection.

Facing page.

Winslow Homer. High Cliff, Coast of Maine 118
William T. Evans collection.

William Henry Howe. My Day at Home 120
William T. Evans collection.

George Inness. September Afternoon 122
William T. Evans collection.

Alphonse Jongers. William T. Evans 124
William T. Evans collection.

William Sergeant Kendall. An Interlude 124
William T. Evans collection. (Copyrighted by the artist.)

Willard Leroy Metcalf. A Family of Birches 126
William T. Evans collection.

John Francis Murphy. The Path to the Village 126
William T. Evans collection.

Henry Ward Ranger. Bradbury's Mill Pond No. 2 128
William T. Evans collection.

Douglas Volk. The Boy with the Arrow 130
William T. Evans collection.

Henry Oliver Walker. Eros et Musa 132
William T. Evans collection.

Adrien Moreau. Crossing the Ferry 134
Gift of Mrs. James Lowndes.

INTRODUCTION

As far back as sixty-three years ago the Congress of the United States directed the formation of a gallery of art for the nation, and even at a somewhat earlier date it gave encouragement to such a project by granting an act of incorporation to a private society, whose collections were eventually to be ceded to the United States. The assembling of art objects under the chartered association began in 1840, and under the specific provision for a gallery in 1849. The two collections were united in 1862, since which time the subject of art as a museum feature under the Government has continued in charge of the Smithsonian Institution, in accordance with the terms of its establishment in 1846.

However slow may have been its progress in this field, however lacking in esthetic merit the majority of its acquisitions, the Institution fulfilled its obligations to provide a place for the art collections of the nation, has made such efforts as were possible within its limited means and opportunities to gather suitable material, and, what is more important, has kept the subject alive in the expectation of ultimately awakening an interest that would justify its course and realize the intent of Congress. The older readers of the annual reports of the Institution will recall the prominence given to art in the plan of organization and the constant reminder of the existence of an art department, while in recent years the public has found no more attractive exhibits in the Museum halls than those embracing the graphic arts, ceramics, metal and glass work, lacquers and art fabrics. The surprise so generally expressed in regard to a recent court decree, affirming the existence in connection with the Institution of a gallery of art entitled to be called national must, therefore, be ascribed to the fact that the collection has contained but few worthy paintings and works of sculpture, the commonly recognized essentials of an establishment of that character.

The cultivation of art, even in directions promising practical benefits to the people, has never received encouragement from the national Government except in the privilege of copyright and patent. The erection of public buildings and monuments, the decoration of interiors, the portraiture of prominent officials, and the designing of medals, coins, currency, and stamps have furnished essentially the only opportunities for the recognition of artistic talent, while on the other hand, the active part taken by the Government in developing the material resources of the country has caused its collections in natural history and ethnology to grow rapidly. There has, therefore, been very little of art in the ownership of the Government to which the Institution could claim right of possession, and the interests of the private benefactor have been directed elsewhere. Fortunately, popular sentiment is now developing a broader national spirit whose effect has already been manifested in such a manner and to such an extent as practically to insure the assembling at Washington at a time not far distant of a public collection of the fine arts worthy of the country.

To the professional and connoisseur in art many of the matters referred to in this article may appear to have too trivial or immaterial a relationship to the main subject, but as the paper has been prepared almost wholly for a historical purpose, it would scarcely be complete or satisfying if some mention were not made of the lesser things which have figured in the prolonged effort to carry out the law of Congress. Other galleries of art, now of the greatest prominence, have had as humble beginnings, even if their preliminary history does not show so many years of almost unencouraged existence. The Regents and officers of the Institution have been fully cognizant of the relative art value of the objects which have at any time been classed in the art department, and have recognized their shortcomings from the point of view of the fine arts. The department of the arts and crafts has been built up without reference to the gallery and to subserve another purpose, though containing many choice examples of esthetic workmanship. The limits of the National Gallery of Art, under its present status of organization, have not been established, and they probably never can be with definiteness. It is the present intention to confine the gallery within the boundaries of the

fine arts, and particular attention is being given to paintings and sculpture. The former have composed most of the recent donations, and it is this class of objects especially which has made it necessary to seek new and appropriate quarters. A committee representative of the higher art associations of the country has been designated as censors of the gallery and it is expected through their cooperation to maintain this department on a dignified and satisfactory basis.

For the initial steps toward the creation of a national gallery of art credit must be given to the National Institute, whose name is now scarcely remembered, though its short life was historically important and its activities were fruitful in both a material and educational way. Organized in Washington in 1840 and two years later incorporated by Congress for a period of twenty years, nominally for the promotion of science, it established a department of literature and art, and accumulated a museum of considerable size, located in the Patent Office building, in which the collections of the Government made prior to 1850 were also deposited. Both its constitution and its charter provided that upon the dissolution of the society its collections should become the property of the United States.

While the number of art objects in the museum of the Institute was not great, it included examples of the work of several prominent artists, all of which, with the exception of a few loans, should now be in the possession of the National Museum, but the location of some of them remains to be ascertained. Of portraits in oil there were seventeen, including Washington by the elder Peale; Guizot, Tyler, and Preston by Healy; Captain Evans by Copley; Washington, Jefferson, Adams, and Monroe by Gilbert Stuart; one of Jackson by Sully and another by R. E. W. Earl, and Corwin by J. M. Stanley. Among paintings of miscellaneous subjects, numbering at least ten, may be mentioned: Job and his Comforters, by Spagnoletto; Cattle Piece with Peasants, by Nicolas Berghem; General Marion giving dinner to a British Officer, by Lieut. Henry C. Flagg, U. S. Navy; a View of Constantinople purchased from the collection of Cardinal Fesch in Rome; and a figure subject of Italian origin, evidently of some merit. The notable collection of Indian portraits and scenes, painted for the Government by

Charles B. King and others, had been deposited with the Institute by the Secretary of War in 1841. The catalogues also enumerate about thirty-five busts, models, etc., a few in marble, the remainder in plaster. In the majority of cases the artists' names were, unfortunately, not recorded, but there were a marble head of Saint Cecilia by Thorwaldsen, a bust of Cuvier by Louis Parfait Merlieux, and a number of pieces by Ferdinand Pettrich and Clark Mills, besides several antiques.

Among the objects of the Smithsonian Institution, as defined by the act of establishment by Congress in 1846, was the formation of a museum, a gallery of art and a library. That the museum, including the gallery of art, was intended to be comprehensive in scope and national in character is evident from the wording of the law, which directed the erection of a building with suitable rooms and halls for the reception and arrangement on a liberal scale, among other things, of specimens of natural history and a gallery of art, and the transfer to this building of all objects of art, of foreign and curious research and of natural history, belonging to the United States.

The Board of Regents, holding their first meeting in September, 1846, adopted in January following a general programme of operations, in which four main branches were recognized as appropriate to the classification of the museum, namely, natural history; ethnology and archeology; the applied arts and sciences; and the fine arts.

The division last named was to include paintings, sculpture, engravings and architectural designs, and provide studios for artists. Realizing that the collection of paintings and sculpture would accumulate slowly, it was proposed to assemble loan collections during the winter season while Congress was in session, and for the furtherance of this project the cooperation of art associations was to be solicited. After the lapse of sixty years it is impossible to conceive of a wiser or more effective fundamental scheme, the unification under one administrative body of practically all the functions proper to the museum of a great nation, thereby forestalling duplication, overlapping and the waste of public funds.

The Government began sending out surveying expeditions early in the last century, and from these sources much material

of great scientific value was being constantly received at Washington. By 1845 there was already a large accumulation which was cared for at the Patent Office, primarily under the custody of the National Institute but later under that of the Commissioner of Patents. It was time to consider the founding of a national museum, and the bequest of Smithson furnished the opportunity. Unfortunately, it was the supposition of Congress that the annual interest of $30,000, the income then yielded by the Smithsonian fund, would provide for the accommodation and maintenance of the national collections, besides covering the expenses of all other objects with which the Institution had been charged. This error was subsequently recognized but not wholly corrected until after the expenditure of nearly half a million dollars, none of which has been refunded to the Institution, in the erection of the large building and the care of the Government collections during a period of twenty years.

While the art side of the Museum was not destined to prosper for many years, it is interesting to note that the first collection purchased from the Smithsonian fund, even before the completion of the building, was a large series of engravings and etchings, the finest of its kind which, up to that time, had been brought to this country. The building up of a gallery of the fine arts requires considerable means for purchasing or the aid of many friends as benefactors, and the museum which can count on both is indeed fortunate. The Institution has received help from neither source except to a very limited extent. Congress has declined to appropriate funds for such a purpose, and until lately individuals generally have been reluctant to contribute to what they denominate the Government, failing to appreciate that, in fact, the museum belongs to the nation. A better understanding of the situation is now beginning to prevail.

The Government has, however, been exceedingly liberal in the development of the natural resources of the country, and before the establishment of the Institution, as already intimated, it had entered upon the extensive explorations which were to aid so materially in the opening up of the great West. While, therefore, funds were not supplied for the increase equally of the several departments of the museum, opportunities were

afforded for making rapid progress in natural history and ethnology, which were utilized to the fullest extent. The remarkable advancement in these directions was chiefly due to the strong personality of Spencer Fullerton Baird, the first assistant secretary of the Institution in charge of the museum, appointed in 1850, who was not only pre-eminent as a naturalist but equally skilled as a collector and administrator. Through his earnest and persistent efforts Government expeditions usually set forth with one or more naturalists on the staff even if the surgeon of the party had to be trained for that duty, and advantage was also taken of many private enterprises. Professor Baird himself spent much time in the field, his seacoast investigations culminating in the establishment of the Fish Commission, or as it is now called, the Bureau of Fisheries. Other equally humble beginnings have resulted in the present Geological Survey, the natural history bureaus of the Department of Agriculture, and the Bureau of American Ethnology of the Smithsonian Institution, all of which have long been important feeders to the national collections. That under these conditions the National Museum should have attained a foremost rank in the field of natural history and should have come to be classed almost exclusively as a scientific establishment is, therefore, not surprising.

In planning the Smithsonian building, the Board of Regents accorded to the gallery of art its proportionate share of space, setting aside for this purpose two rooms measuring respectively 66 by 34 and 60 by 37 feet. If the light was improperly adjusted, it was the fault of the architect and not of the Board, but circumstances dictated that these quarters should not long be utilized for art. That the Board was also actuated by the spirit as well as by the letter of the law, was manifested by the purchase in 1849 of the Marsh collection of prints. A small characteristic painting by Nicolas Berghem and a marble head by Thorwaldsen were among the effects of Smithson which had been sent to Washington, and it was destined that for a number of years the above should remain the only objects of art belonging to the Institution, although the subject of art was constantly in evidence.

Less than four months after the passage of the act of establishment of the Institution the purchase of Catlin's "Indian

Gallery" was proposed both to the Regents and to Congress. Though chiefly of ethnological value, it had been exhibited at art galleries in London and at the Louvre in Paris, and its acquisition for the Institution was petitioned by prominent American artists. A suggestion made in 1847 by the assistant secretary in charge of the library that plaster copies of some of the more celebrated works of the plastic arts be procured from abroad, met with favorable consideration and preliminary arrangements were entered into for carrying it into effect. A plan for receiving designs for buildings, of which such as were meritorious would be placed in the gallery of art, was also agreed to in 1850. In 1852 the J. M. Stanley collection of Indian pictures was deposited by the artist in the Institution, where it continued to attract much attention until its unfortunate destruction by fire in 1865.

The completion of the Smithsonian building in 1857, followed by the fitting up of certain exhibition halls under a special act of Congress, made it possible for the Institution to accept the Government collections at the Patent Office in the succeeding year. A proposition to take over the property of the National Institute at the same time was declined by that society, and during the four years which intervened before it came into the possession of the Smithsonian under the provisions of the law, it suffered greatly from lack of care.

Following the transfers, the distribution of the art collection was about as follows: The prints were kept with the library in the west hall, one of the rooms which had been constructed for the gallery. The miscellaneous paintings were hung in the adjoining range, also designed for art but then occupied as a reading room. The Indian portraits and scenes, some three hundred in number, mainly by Stanley and King, were provided for in the western end of the large upper hall, while the examples of the plastic arts were exhibited wherever they could be best accommodated. Some objects were also cared for in the Regents' room and other offices. The time had not yet come to segregate the art collection, as it still contained too few examples of esthetic merit to dignify it with the title of a gallery, and there were no resources with which to take advantage of this small but not unworthy nucleus.

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Up to this period, the gallery of art had, in an abstract sense, been regarded as an independent branch of the Institution, but with a vague existence and disappointing prospects. Congress had placed upon the Institution the burden of building up a collection of art which was to be the property of the nation and to include all objects pertaining to this subject which the Government then or later might have in its possession. The Government, however, has never had much to contribute nor has it ever supplied means for procuring for the gallery either paintings or works of sculpture. Whatever expenditures were made must, therefore, come from the slender income of the Smithsonian fund, already overcharged with the expenses of other branches. That these conditions should produce a feeling of discouragement, even of helplessness, was only natural. Since, then, the Institution was not in a position to provide directly for this feature, the gallery of art was made a department of the museum, to which it properly belonged from the very nature of its functions, being amenable to the same form of administration. Its maintenance in conjunction with the other departments of the museum also insured economy, the only distinction needed being the selection of a qualified expert to have charge.

In his report for 1864 Joseph Henry, the first Secretary, presented the situation as follows: "The impropriety of expending the income of the bequest in attempting to form a collection of articles in this line worthy of the country has had no prominent advocates even among artists; still, in connection with the museum, a collection has been formed which principally consists of plaster casts of distinguished individuals, and a few pictures which have either been presented to the Institution or are the property of the Government." While the contention of Secretary Henry was entirely justified, it should be said that the conditions referred to in the last clause of the extract were not as bad as his remarks imply. The distinction between the Institution proper and the Museum was often explained by Secretary Henry, but nowhere more explicitly than in the following statement:

"The functions of the Museum and of the Institution are entirely different. The object of the former is the establishment of a collection of specimens of nature and of art which shall

exhibit the natural resources and industry of the country, or present at one view the materials essential to a condition of high civilization which exists in the different States of the American Union; to show the various processes of manufacture which have been adopted by us, as well as those used in other countries; in short, to form a great educational establishment, by means of which the inhabitants of our own country as well as those of foreign lands who visit our shores may be informed as to the means which exist in the United States for the enjoyment of human life in the present and their improvement in the future. The Smithsonian Institution, on the other hand, does not offer the results of its operations to the physical eye, but presents them to the mind in the form of new discoveries, derived from new investigations and an extended exchange of new ideas with all parts of the world."

At the beginning of 1865 a disastrous fire burned out the large upper hall and the main towers of the Smithsonian building, destroying the collection of Indian paintings and much other art material. This calamity led to the scattering for over thirty years of most of what remained, a part of the collection, mainly prints, being deposited in the Library of Congress and a part in the Corcoran Gallery of Art.

The next step in the development of the art side of the Museum was the organization of the division of arts and crafts, the importance of which was pointed out in the early programme of the Board of Regents. The opportunity was afforded by the Centennial Exhibition of 1876, at which the National Museum was so conspicuously represented as to attract wide attention, and become the recipient of contributions from both foreign and domestic exhibitors to the extent of a hundred carloads, in which the subjects above mentioned figured extensively. The character and value of this large addition led Congress to authorize the erection of the Museum building, which has been occupied since 1881. This structure, however, proved inadequate for even the immediate needs of the collections, and it soon became necessary to transfer to storage a large proportion of the material from Philadelphia. The objects relating to several subjects were retained on display and these exhibits have since been increased to a greater or less extent. Although mainly

segregated according to their classification, a considerable part of the specimens will be found distributed among the collections of history and ethnology.

In 1896 most of the objects of art which had been deposited in the Corcoran Gallery and the Library of Congress were recalled to the Institution, in the hope of renewing interest in the subject, and, although the purpose in view was not immediately realized, the change proved effective in subsequent results. The western hall of the Smithsonian building had just previously been renovated and its fireproofing perfected in anticipation of its being required for art collections as originally intended, and in the year named a large room in the eastern wing of the same building was fitted up for the prints and art library. During the period from the time of the fire until the beginning of the present century many examples of the plastic arts and a few paintings were received by the Institution and Museum, principally as gifts, proving that there still existed a knowledge of the association of art with the Institution in at least some quarters.

This account now reaches the present stage in the history of the art department. It has been seen that Congress directed the establishment of a museum and a gallery of art, whose administration was combined by the Board of Regents. Their function was to preserve, classify, and exhibit the national collections. The accumulation in quantity and variety of specimens of natural history and ethnology was rendered possible through the explorations and investigations authorized by Congress mainly for practical purposes. Art in its higher sense was neither helped nor encouraged, and whatever was acquired came from miscellaneous sources and was mostly inferior in character. Neither the museum nor the gallery was given a definite title in the fundamental act, but both were designated as custodians of property belonging to the nation. The name "National Museum," although frequently employed in the earlier Smithsonian reports, was not adopted by Congress until 1875, by which time the collections had become sufficiently large to justify its use. The art department, however, never attained to a size and character that would have entitled it to be called by so exalted a title. It was often referred to as the

gallery of art, but, leaving out the engravings and etchings, the greater proportion of its contents was mainly valuable ethnologically and historically. By the terms of the act the Institution was legally empowered to take possession of the paintings and works of sculpture in every public building in Washington. It might be claimed that the Institution has been derelict in its duty in not seeking to carry out this provision, but as a matter of fact the examples of art in the several buildings have, as a rule, been especially executed for them, and there has been no general or miscellaneous collection on which to draw.

Mrs. Harriet Lane Johnston, niece of President Buchanan and mistress of the White House during his term of office, assembled at her home in Washington a small collection mainly of paintings, including examples of the work of several distinguished masters, which, upon her decease in 1903, it was found had been bequeathed to the National Gallery of Art when one should be established by the Government. In ignorance of the fact that the necessary means for carrying out her wishes were already in existence, Mrs. Johnston named a temporary custodian but under conditions that were not acceptable. In a friendly suit which followed to settle some doubtful clauses in the testament, it was decreed by the Supreme Court of the District of Columbia that the collection of art contemplated in the act of establishment of the Smithsonian Institution was within the meaning and intent of the law the National Gallery of Art, and the collection of Harriet Lane Johnston was accordingly awarded to the Institution, being received at the beginning of August, 1906. To say that this acquisition raised the department of art to a standard, if not to a size, appropriate to a National Gallery would be but a feeble expression of its import, or of that of the court decision. Valuable as were the paintings, the real gain was in the stimulus given to art as a feature of the national collections, in the example set that the Government might be trusted as a custodian of art for the people. The generous act of Mrs. Johnston and the Court's ruling met with spontaneous and gratifying approbation in all parts of the country, and the material results up to the present time have been far greater than there was any reason to expect.

Influenced by the attention attracted to the Smithsonian by the bequest of Mrs. Johnston, but before its disposition had been decided by the Court, Mr. Charles L. Freer, of Detroit, Michigan, made a deed of gift to the Institution of his notable though still unfinished collection, then consisting of over 2,250 pieces. Unique in its character and choice in its selection, it combines the work of a few American artists, headed by James McNeill Whistler, with that of the masters of the Far East. So large is this collection and so complete its lesson that the donor will provide for it a special building near the new structure for the National Museum. In the course of another eight months Mr. William T. Evans, of New York, presented to the nation a collection of fifty paintings by contemporary American artists, which, through frequent additions, has been increased to eighty-nine examples, and it is understood that others may be expected. There have also been several separate gifts of much value, but until suitable and more ample quarters are provided it is unlikely that much further assistance will be volunteered.

In view of the events just set forth, it became necessary to provide a somewhat definite if tentative organization for the department of the fine arts, and, as means were not available for adding to the staff, the curatorship of the National Gallery was offered to and accepted by Mr. William H. Holmes, Chief of the Bureau of American Ethnology and a well-known artist, until such time as more permanent arrangements could be effected. It was, moreover, considered essential to adopt such measures as would insure the maintenance of the gallery at a proper standard, and this it seemed could be best brought about in accordance with the time-honored custom of the Institution of securing the aid and cooperation of recognized experts, which has already brought into relationship with it many of the most distinguished scientific men of the past sixty years. A proposition to this effect was favorably considered by the Board of Regents at their first meeting after the receipt of the Johnston collection, but it was not carried out until a year later. The action decided upon was the organization of a permanent honorary committee, composed of men not only competent to pass judgment on the quality of such works of art as might be presented for acceptance by the gallery, but also so identified with the art interests of the

country as to assure to the public and especially to the lovers and patrons of art the wholly worthy purpose of this movement on behalf of the nation.

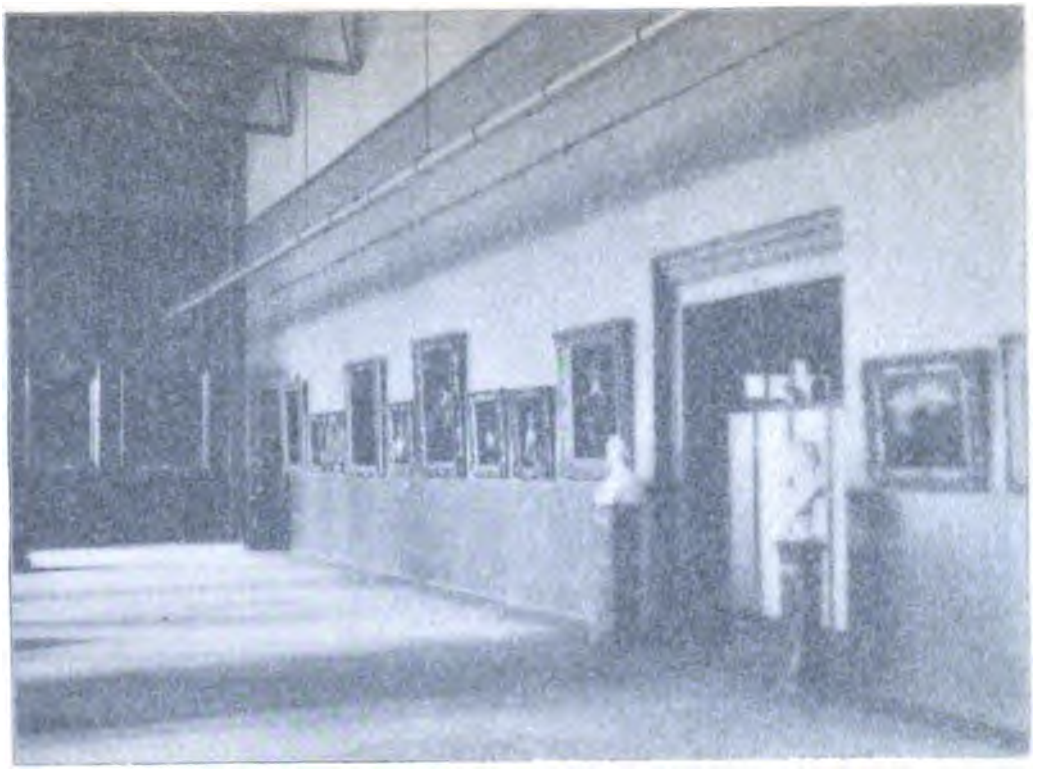
As paintings and sculpture were the subjects with which such an advisory committee was expected to be more immediately concerned, its membership was sought with this requirement in view, although its scope might at any time be enlarged. The number of members was fixed at five for the present, the selection of three of these being requested of as many leading art associations, the other two to be named by the Institution. The committee held its first meeting for organization in Washington on April 16, 1908, and is constituted as follows: Mr. Francis D. Millet, President; Mr. Frederick Crowninshield, representing the Fine Arts Federation of which he is President; Mr. Edwin H. Blashfield, representing the National Academy of Design; Mr. Herbert Adams, representing the National Sculpture Society of which he is President; and Mr. William H. Holmes, of the Smithsonian Institution, Secretary of the Committee.

Notwithstanding the original provision for art, neither of the buildings now occupied by the Museum contains quarters which are actually suited to the display of paintings on an extensive scale, due to defects in lighting. This applies equally to the western wing and connecting range of the Smithsonian building, although they were specially designed for the purpose, and to the western end of the second story prepared for the Indian pictures of Stanley and King. Subsequent to the fire of January, 1865, such parts of the collection as remained after the deposits made in the Library of Congress and the Corcoran Gallery of Art were cared for in the offices of the Institution and the exhibition halls of the Museum. The recall of these deposits in 1896 led to the fitting up of one of the rooms on the second floor of the eastern wing of the Smithsonian building, more especially for the prints, though other classes of objects and a part of the art library are also kept there.

The receipt of the bequest of Harriet Lane Johnston in 1906 made it important to hasten arrangements for at least the temporary installation of paintings. There was only one hall which could at that time be assigned to this purpose, the lecture room in the Museum building adjoining the main entrance,

and such necessary changes as it was possible to make were immediately effected. This hall is one of the ranges at the north front of the building, and has a gently sloping roof the under side of which forms the ceiling of the room. It measures about 90 feet long and 50 feet deep, its height being 24 feet at the outer wall and 33 feet at the inner. It was entirely fireproofed and isolated from the rest of the building, but unfortunately it contains no skylights, and natural lighting is wholly derived from seven windows in the northern wall. The two end walls are, therefore, the only ones affording good light for paintings, although considerable additional surface of equivalent value has been secured by the introduction of three screens at right angles to the windows, each measuring about 29 feet long by 16 feet high. Electric lights have also been installed in a single row under metal reflectors along three sides, and in several clusters through the middle of the hall, and, as the windows are provided with shutters, these lights can be used in the day time as well as at night. The total number of lineal feet of space available for the hanging of paintings is about 344, of which 170 feet are afforded by the walls and 174 feet by the screens. The walls are painted an olive color, dark below the picture line which is about 4½ feet from the floor, and thence light to a height of 21 feet, above which both the walls and ceiling are a light yellowish gray. The fact that the supporting framework of the roof is exposed does not materially mar the effectiveness of the hall. The height of the picture rod above the floor is 15 feet 10 inches, and of the side electric lights, 13 feet 10 inches.

When this hall was first opened to the public on November 24, 1906, it contained the Harriet Lane Johnston collection and a number of other paintings, some the property of the Government, the remainder being loans. Additions have since been made, and the hall has been essentially filled at all times. The first fifty paintings of the William T. Evans collection were received in Washington during the spring of 1907. As there was no place in either building where they could be assembled, they were, through the courtesy of the trustees, accepted on deposit in the Corcoran Gallery of Art, where, together with subsequent additions, they have occupied a large part of the atrium.



A CORNER OF THE PICTURE GALLERY IN THE [illegible]
RECENTLY REMODELLED, SHOWING A [illegible]

[illegible] changes as it was possible to make even [illegible] This hall is one of the ranges at the [illegible] building, and has a gently sloping roof the [illegible] the ceiling of the room. It measures [illegible] and 50 feet deep, its height being 24 feet [illegible] and 33 feet at the inner. It was entirely [illegible] from the rest of the building, but unfor- [illegible] skylights, and natural lighting is wholly [illegible] windows in the northern wall. The two [illegible] are, the only ones affording good light for [illegible] considerable additional surface of equiva- [illegible] by the introduction of three screens [illegible] windows, each measuring about 29 feet [illegible] electric lights have also been installed [illegible] metal reflectors along three sides, and [illegible] through the middle of the hall, and, as the [illegible] provided with shutters, these lights can be used [illegible] time as well as at night. The total number of [illegible] feet of space available for the hanging of paintings is about 333, of which 170 feet are afforded by the walls and 163 [illegible] screens. The walls are painted an olive color, dark [illegible] picture [illegible] which is about 4½ feet from the floor, [illegible] height of 21 feet, above which both the [illegible] a light yellowish gray. The fact that the [illegible] of the roof is exposed does not materi- [illegible] effectiveness of the hall. The height of the [illegible] above the floor is 15 feet 10 inches, and of the side [illegible], 13 feet 10 inches.

This hall was first opened to the public on November 24, [illegible] contained the Harriet Lane Johnston collection and a [illegible] number of other paintings, some the property of the Government, the remainder being loans. Additions have since been made, and the hall has been essentially filled at all times. The first fifty paintings of the William T. Evans collection were received in Washington during the spring of 1907. As there was no place in either building where they could be assembled, they were, through the courtesy of the trustees, accepted on deposit in the Corcoran Gallery of Art, where, together with subsequent additions, they have occupied a large part of the atrium.

A CORNER OF THE PICTURE GALLERY IN THE MUSEUM BUILDING, NOVEMBER, 1906, BEFORE IT HAD BEEN ENTIRELY REMODELED, SHOWING A PART OF THE HARRIET LANE JOHNSTON COLLECTION

(See page 22)

The question of providing quarters for the gallery which shall furnish entirely suitable conditions for the exhibition of paintings as well as ample space to meet the requirements of the near future, is now under consideration. The art interests of the country, stimulated by the recent benefactions, have very generally urged the immediate erection of a special building for the fine art collections of the nation, arguing that such a recognition of the subject by the Government would at once lead to many and important contributions. This desire, which can only be interpreted as an expression of favorable sentiment, is both gratifying and propitious, but to the Institution it seems best to advance with greater deliberation. The planning of a building would require some time, and even though only a part of it were constructed in the beginning, it is doubtful if the present nucleus would be regarded as a sufficient argument for the expenditure that would be called for. The fine large building which is now under construction for the natural history departments of the Museum is the outcome of many years collecting, and has been rendered imperative by the immense amount of material to be preserved and exhibited. The course which appears to be most justifiable at present is to fit up a provisional gallery, of sufficient size to accommodate such additions as may be expected within a period of several years, or until some definite conclusion can be reached as to the future. The Institution can furnish the requisite amount of space, and it will only be necessary to adapt it to the purpose from the standpoint of lighting and of wall space for hanging. As described elsewhere, Mr. Charles L. Freer will provide the means for erecting a special building, containing both exhibition rooms and studios, to house his collection.

In the body of this paper, which follows, the art movement on behalf of the Government is discussed chronologically from the establishment of the National Institute in 1840 to the present time. The material used has been taken from both manuscript and printed records and reports, but, owing to the incompleteness of these, especially for the earlier years, it has so far been impossible to adequately explain or account for many of the older acquisitions, or to trace the disposition of several of some importance which have disappeared. On the other hand, the

files of the Museum contain unpublished letters relating to a few of the paintings which are of so much historical and personal interest that it has been thought desirable to insert them in their appropriate places.

The paper is to be regarded simply as a historical account. It contains no comments or criticisms on the artistic merits of any of the objects or collections mentioned, except in a few cases where values are manifestly obvious. The last section of the paper, under the heading National Gallery of Art, may serve the purpose of a preliminary catalogue of that gallery, but it will be supplemented by another and, it is hoped, a more useful one as soon as the pictures can be assembled.

THE NATIONAL INSTITUTE, 1840–1862

On the 15th of May, 1840, there was founded in the city of Washington a society called "The National Institution (later changed to National Institute) for the Promotion of Science," whose aims were very inadequately set forth in two articles of the constitution adopted at that time, as follows:

"ARTICLE XIV. The resident and corresponding members shall exert themselves to procure specimens of natural history, &c.; and the said specimens shall be placed in the Cabinet, under the superintendence of a Board of Curators, to be appointed by the Directors. All such specimens, &c., unless deposited specially, shall remain in the Cabinet, and in case of the dissolution of the Institution, shall become the property of the United States.

"ARTICLE XV. The resident members of the Institution shall be divided into such departments as may hereafter be determined upon. The members comprising each department shall especially be charged with the subjects embraced therein, and communicate to the Institution the result of their inquiries; but every member shall have the privilege of making such communications as he may think proper on any subject connected with the designs of the Institution."

Although nominally established for scientific pursuits, the organization comprehended a department of literature and the fine arts, on which subjects the Hon. Joel R. Poinsett, Secretary of War and Senior Director of the society, spoke as follows, January 4, 1841, in a discourse on the objects and importance of the Institution:

"Literature and the fine arts go hand in hand. The flourishing condition of the first is a sure prelude to the advancement of the latter; and their united influence adds, in a high degree, to the enjoyment of human existence. Their progress has everywhere kept pace with that of the moral and social condition of mankind, and their history marks, with unerring truth, the rise and fall of

nations. In tracing that history, it is gratifying to perceive that while literature and the arts contribute so largely to improve and refine mankind, they have flourished most in those countries where free institutions prevailed, and where liberty loved to dwell. In other countries, a taste for literature and the fine arts is confined to a favored few—the aristocracy of birth, of wealth, or of talent; and there such a distribution is natural and may be sufficient, because these classes alone govern those countries. Here, the people reign—all power is centered in them; and if we would have them not only maintain their ascendency, but use their power discreetly, no expense or pains should be spared to inspire them with a love of literature, and a taste for the fine arts. To effect this, the effort must be made here. It must originate at the seat of Government, and spread from this place over the populous plains and fertile valleys of the land. Could a greater curse fall upon this country than that the sons of the intelligent, and enlightened, and virtuous men who achieved our independence and secured our freedom, should become less intelligent, less enlightened, and less virtuous than their sires? That these valleys and plains, instead of teeming with a race burning with the love of freedom, and ever ready and able to vindicate their rights, should be filled by a people supine and ignorant, the fitting tools of demagogues and tyrants?

"In a free country, literature may and will flourish by the well directed efforts of individuals; but the arts require the protecting hand of Government. They owe their origin, their progress, and their present condition to that source and to religious enthusiasm. Their first object was to personify the godlike forms of heathen idolatry, and to hand down to posterity the image of the heroes to whom a nation owed its gratitude. They subsequently became the means of recording the miracles of the true faith, and of spreading the history of the Christian church over the world. In our favored land, they would commemorate the heroic deeds of our forefathers, their achievements and sacrifices in the cause of independence, their deep devotion to the freedom of their country. To a certain extent, this has been effected by the liberality of Government; statues have been erected, paintings executed, and medals struck by

orders of Congress. Copies of such pictures, statues, and medals, should be spread far and wide over the land, that they may penetrate into every hamlet, and inspire the people universally with gratitude and emulation. From the advancement of the fine arts, we may promise ourselves great improvements in the architecture of our private and public buildings; in the former, a better adaptation of the arrangements to the comforts and conveniences of life; in the latter, more suitable forms and arrangements for the purposes of business. We are led away by the imposing appearance of massive colonnades and splendid porticos, and apply them equally to temples and to buildings, intended altogether for the transaction of public business. This is a mistake which the more chastened taste will correct.

"A collection of models and paintings at Washington could not fail to be highly useful. It would aid the cultivation of the art of design, which cannot be too strongly recommended. It multiplies the resources and enjoyments of the professional man, and is an essential accomplishment to the architect, the machinist, the artizan, and the mechanic. It ought to be taught in our common schools; and every mechanic should be able to sketch with accuracy his own plans, and to copy those of others, so as to be able to profit by every improvement that comes under his observation."

The first constitution of the Institute provided for two directors, which positions were to be filled, *ex officio*, by the Secretary of War and the Secretary of the Navy, but an amendment adopted in April, 1841, established the office of president which was first conferred on Mr. Poinsett. The membership, divided into resident, corresponding and honorary, included many men of distinction in the political history of the country as well as in the various professions. At one time it exceeded 1,000 persons, of whom about 300 were residents, the remainder representing different sections of the United States and practically all other civilized countries.

By an act of Congress, approved July 27, 1842, the society was incorporated under the title "National Institute," for a term of 20 years, "and no longer, unless Congress shall by law prolong its existence." It was also provided in the charter that, "all the property of the said corporation, at the time of the ex-

piration or dissolution of its charter, shall belong to and devolve upon the United States; and the President of the United States for the time being shall appoint a person or persons to take possession of and keep and preserve the same, unless and until Congress shall otherwise dispose of the same."

To those who are acquainted with the history of the Government at this period, it will be recalled that there was a strong underlying motive in the organization of the Institute—the control of the Smithson bequest, which had been brought to this country in 1838, and was then engaging the attention of Congress. In fact, the society was founded with the express view of making itself the agent for executing the objects contemplated under that bequest, and the best efforts of its influential members were exerted, though ineffectually, toward accomplishing this purpose. In the beginning it was very prosperous, although wholly dependent for funds upon the dues of its resident members, but as soon as it became known that the society would not be recognized by Congress in the organization of the Smithsonian Institution, interest slackened and its activities diminished.

In April, 1841, the society was granted the use of extensive quarters in the Patent Office building, mainly one large hall, for its collection and those of the Government confided to its care, which formed a considerable museum for that time. These collections were practically unlimited in scope, except that they did not encroach upon the province of the Patent Office. Natural history and ethnology predominated. There were many objects or relics of historical interest, and coins and curiosities. Art was represented by a large number of examples, and although only a few of these were of sufficient merit to entitle them to a place in a museum of the fine arts, yet it must be acknowledged that the germ of a national gallery had actually been assembled by the society as early as 1845, since the greater part of the collection had been obtained by that time.

The collection of art as of other subjects was divisible into two parts according to ownership. One part was the property of the society during its existence, mainly the gift of friends together with a few loans; the other belonged to the Govern-

ment. In 1858, when the Smithsonian building had been finished, and its museum and library halls partly furnished, all of the Government collections, which a few years before had passed to the custody of the Commissioner of Patents, were transferred to the Smithsonian Institution. The collections of the National Institute were not turned over until 1862, upon the termination of its charter and in accordance with its terms.

In the list which follows are enumerated such of the art objects contained in the museum of the National Institute, whether belonging to the society or to the Government, as are clearly indicated by the records. Since, however, the records are very imperfect, it has not been possible to determine the original ownership in all cases, and it is also certain that the list is far from complete, as many engravings and other works known to have been received from Europe are not accounted for.

No catalogue of the objects as transferred from the society and the Patent Office to the Smithsonian Institution has been found,[a] and in the absence of such a list it is impossible to say which of the examples of art enumerated below were actually received by the Institution, except as they were mentioned in early Smithsonian reports or are now in the possession of the National Museum, as explained further on. Some were unfortunately destroyed in the Smithsonian fire of 1865.

It is interesting to note in this connection the existence in Washington as early as 1836 of a small private museum of

[a] A catalogue of the collections of the National Institute, by Alfred Hunter, was published in several editions beginning with 1854, two appearing before the transfer of the Government material in 1858, and at least one subsequently, but before the collections belonging to the Institute were turned over to the Smithsonian. None of the editions is complete or reliable. The title of the second edition is as follows: A Popular Catalogue of the Extraordinary Curiosities in the National Institute, arranged in the building belonging to the Patent Office. Curiosities collected from all parts of the world, by the officers of the Army and Navy of the United States. Curios and strange articles, presented by private individuals. Revolutionary relics of extraordinary interest. Articles of immense value, presented to the United States Government and its officers, deposited here according to law. Articles collected by the United States Exploring Expedition, under Commander Wilkes, at a cost to Government of several millions of dollars, etc. Second edition. Washington: Published by Alfred Hunter, 1855.

curiosities containing, besides many specimens of natural history, historical relics and coins, a number of pictures and miscellaneous objects of art, since it later came into the possession of the National Institute and three oil paintings from this source are still preserved in the National Museum. The originator of this collection, named John Varden, though neither a professional nor even an amateur in art or science, was richly endowed with the instincts of a collector and showman. Having little means, he was mainly dependent upon gifts and loans, which were contributed by so many persons as to indicate a wide acquaintanceship. His industry and aptitude for business details led to his subsequent employment by the two establishments to which his material was successively conveyed. He first called his collection "John Varden's Museum," and a list of its contents was kept in a large book, with the dates of acquisition and the names of donors and lenders. The following extract from the initial page describes naively his incentive and expectations:

"This collection was commenced by John Varden, a resident of the city from the year 1803. I was induced to commence this collection in 1829 in consequence of three persons having opened and made very great collections from the generous citizens and then leaving the place, taking the many rich and scarce donations with them, thus leaving the seat of Government without so valuable an institution. I shall, therefore, continue my exertions and I hope, with the aid of all those friendly to such a rational place of amusement, to be able at no very distant period to make the attempt at a public exhibition in a proper house."

Under date of June 1, 1836, the name was changed to "Washington Museum, John Varden Proprietor," and from the following note it would appear that the collection was then first opened to the public: "Having built a room 30 feet long and prepared it and another room for the reception of visitors, and having arranged between 400 and 500 specimens, I advertised that my collection was now ready for the citizens to visit." These rooms were at the corner of John Marshall Place and D Street, near the City Hall. In June, 1841, according to Varden, the collection was examined by a committee from the National

Institute, and soon thereafter it was removed to and became a part of the museum of that society in the building of the Patent Office. It was valued by Varden at $1,500, but there is no evidence that he was paid for it, the employment of its owner having probably been accepted as a satisfactory equivalent. In Varden's catalogue thirty-two art objects are cited by titles and some others are referred to, but among them all, with possibly one or two exceptions, none seems to have had any special artistic merit. Out of seven oil paintings enumerated only the three mentioned below are now identifiable. They were entitled as follows in the catalogue of the Institute: Massacre of the Innocents, Turkish Battle Piece, and Portrait of Cardinal Mazarin. There were also recorded busts in plaster of Washington, Franklin, and John Quincy Adams; and numerous prints, including three engravings attributed to Albert Dürer.

ANNOTATED LIST OF ART OBJECTS IN THE MUSEUM OF THE NATIONAL INSTITUTE

Portraits

FULL LENGTH PORTRAIT OF WASHINGTON. *By Charles Willson Peale.*

According to Mr. Charles Henry Hart, who has given much attention to the subject,[a] the original of this portrait, painted for the Supreme Executive Council of Pennsylvania, from sittings in Philadelphia in the first part of 1778, is in the possession of Mr. Thomas McKean, at Fernhill, Germantown, Pennsylvania. The canvas here listed is described by Mr. Hart as one of many repetitions painted by Peale in 1779, which date it bears, as well as the signature of the artist. Its early history has never been satisfactorily explained, but it was evidently sent to Europe to be sold, probably in the same year that it was painted. It was brought back to this country from France by Julius, Count de Menou, from whom it was purchased, in October, 1841, by Mr. Charles B. Calvert, of

[a] Peale's Original Whole-length Portrait of Washington—A Plea for Exactness in Historical Writings. Annual Report of the American Historical Association for 1896, pp. 191–200.

Prince George County, Maryland, for the sum of $200. The latter placed it with the National Institute in Washington, and in 1862 it was turned over to the Smithsonian Institution. It was sent to Philadelphia in 1876 for exhibition in connection with the Centennial Exhibition and remained at the Pennsylvania Academy of Fine Arts until 1881, when it was recalled to the Smithsonian and lent to the Corcoran Gallery of Art. A claim to ownership of the picture by Titian R. Peale, a son of Charles Willson Peale, was decided adversely by the Board of Regents of the Smithsonian Institution in 1873, on the ground that sufficient proof had not been presented, but in 1882 Congress appropriated $5,000 in settlement of the claim, and the portrait was transferred to the Capitol, where it now hangs.

PORTRAIT OF F. P. G. GUIZOT. *By George P. A. Healy.*

The records of the National Institute describe this painting as a full-length portrait of Guizot, the celebrated author and minister of Louis Philippe, presented by the American citizens residing in Paris. It was intended as a memorial of their gratitude to the distinguished historian of the great progress of civilization, for his French translation of the life and writings of Washington. The subscribers to the portrait desired that it be placed in one of the public edifices in the Capital of the United States, where it could be seen by the largest number of its people. It cost about 2,000 francs, each subscription being limited to 50 francs. It was brought to this country by Captain Franck, of the ship *Oneida*, who declined to receive any compensation for freight and other charges.

The portrait was turned over to the National Institute by the President of the United States, whose letter and the letter of acceptance are as follows:

WASHINGTON, *June 21, 1842.*

SIR: A full length Portrait of Mon. Guizot, Prime Minister of France and Biographer of George Washington, executed by Mr. Healy, an American artist, upon subscription of certain American citizens resident in Paris, has been consigned to my care with a request that I would give it a place in some one of the public buildings of this Capital.

After full consideration of the best disposition to be made of it, as well in honor of the distinguished statesman and man of letters, whose person and features it is said most accurately to delineate, as fully to meet the wishes of the citizens who have made me its repository, I have concluded to tender it, through you, to the National Institute.

GEORGE P. A. HEALY

(See page 32)

GEORGE P. A. HEALY F. P. G. GUIZOT, 1841

(See page 32)

May I ask, Sir, that you will take measures to give the portrait such place in the Institute as may exhibit it to the best advantage, and thereby gratify the wishes of many of our fellow citizens whose desire it is to see it.

I venture to express the opinion that as a work of art, apart from the high consideration in which the original is justly held, it may favorably be compared with any similar work to be found in the United States.

I tender to you, Sir, assurance of my high consideration and respect.

JOHN TYLER.

Hon. JOEL R. POINSETT,
President, National Institute.

JUNE 22, 1842.

SIR: I have the honor to acknowledge the receipt of your letter of the 21st instant, tendering through me to the National Institute Mr. Healy's picture of Monsieur Guizot, Prime Minister of France and the Biographer of Genl. Washington.

The Institute, fully appreciating the merit of this painting, acknowledges its high obligations to you for this valuable addition to its collection, and I beg to assure you, Sir, that it will take pleasure in exhibiting to the best advantage the portrait of a man esteemed by the American people, equally for his eminent talents as a statesman & distinguished ability and impartiality as an historian.

I have the honor to be with the highest consideration & respect, Sir,
Your most obt. servt.

J. R. POINSETT
Prest. Nat. Inst.

To JNO. TYLER,
President of the United States.

This noteworthy portrait, which came into the possession of the Smithsonian Institution in 1862, was painted in 1841, and measures 94 inches high by 68 inches wide.

PORTRAIT OF PRESIDENT JOHN TYLER. *By George P. A. Healy.*

PORTRAIT OF WILLIAM C. PRESTON, U. S. SENATOR FROM SOUTH CAROLINA, 1833–1843. *By George P. A. Healy.*

The interesting circumstances connected with the execution of these excellent portraits are explained in an extract from the records of the Institute, and in two letters from Mr. Healy, as follows:

At a meeting of the Institute, on December 12, 1842, Col. J. J. Abert made the following announcement: "During the

last spring, Mr. Healy, a distinguished American painter, who had been many years occupied in Europe in the study of his art, was deputed by the King of France to visit our city for the purpose of taking a copy of Stuart's Washington, a painting in the House of the President. On his arrival it occurred to several of us, to take advantage of this opportunity for obtaining specimens of his art from Mr. Healy in the portraits of some of our distinguished citizens, known friends of the Institute, to be presented to the Institute. We accordingly proposed a subscription for two portraits, one of the President of the U. S., Patron of the Institute, the other of the Honorable Mr. Preston, its ardent, intelligent and efficient friend. Having obtained the consent of these gentlemen and having engaged Mr. Healy for the work, the portraits were made and are now presented to the Institute in the names of those on the annexed list."

The list is here given in the order and with the abbreviations of titles of the original: Col. J. J. Abert, Corps of Engrs., U. S. A.; Com. Warrington, U. S. N.; Major W. Turnbull, Corps of Engrs.; F. Markoe, Jr., Cor. Sec. Nat. Inst.; Col. J. G. Totten, Corps Engrs.; Charles Hill; Capt. G. W. Hughes, Corps of Engrs.; McClintock Young; G. W. Riggs; B. Ogle Taylor; Col. Talcott, Ord. Corps; Rob. Greenhow; G. R. Barry, Rec. Sec. Nat. Inst.; H. O. Dayton, 4th Auditor; Capt. W. G. Williams, Corps of Engrs.; Peter Force, V. P. Nat. Inst.; Capt. J. Chauncy, U. S. N.; Major J. D. Graham, Corps of Engrs.; A. Hunter, Marshal, Dist. Col.; F. R. Harper; Lt. Col. J. Kearney, Corps of Engrs.; W. J. Stone, Treas. Nat. Inst.; W. A. Bradley; J. C. Hall, M. D.; Col. George Bomford, Ord. Corps; W. W. Corcoran; W. B. Scott, Navy Agent; Th. H. Crawford, Com. Ind. Affairs; Major Gen. Scott, U. S. A.; Capt. W. H. Swift, Corps of Engrs.; 1st Lt. P. Kearney, U. S. A.; Th. P. Jones; Capt. J. McClellan, Corps of Engrs.; Th. L. Smith, Reg. U. S. Treas.; H. R. Randall; Major General Jesup, U. S. A.

The number of subscribers was, therefore, 36, of whom 35 paid $10 each, and one $5, making the entire amount contributed $355. The sum of $300 was paid to the artist for the two pictures, while $33.37 were expended for the frames and other

GEORGE P. A. HEALY PRESIDENT JOHN TYLER, 1842

(See page 231)

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GEORGE P. A. HEALY PRESIDENT JOHN TYLER, 1842

(See page 33)

incidentals. The artist of to-day will be interested to know that the frames, of tasteful design, cost $11 each, and are still in good condition after the lapse of 67 years.

WASHINGTON, *31 May, 1842.*

To Col. J. J. ABERT,
Chief of the Corps of Topographical Engineers and one of the Directors of the National Institution.

DEAR SIR: I have this moment received your communication of yesterday's date, informing me that many members of the National Institution had joined in a wish that I should execute for them, portraits of the President of the United States, and the Hon. W. C. Preston, of the Senate, for the purpose of being placed in the Gallery of the Institution.

It is not in my power to express to you and to those with whom you are associated in an application so unexpected and so gratifying, how deeply sensible I am of the honor which has been conferred upon me by my countrymen on the occasion; and in accepting the high trust, which I do with pride and alacrity, not unmixed with real diffidence, I have only to add that no efforts on my part shall be spared to endeavor to produce works, as worthy as I can make them, of these eminent individuals, and of the noble cause to which they and yourselves are united in devotion.

I return you, my dear Sir, my personal thanks for the manner in which you have imparted to me intelligence of one of the most agreeable incidents of my life, an incident which I shall ever remember with renewed satisfaction.

And I remain, my dear Sir, with perfect esteem, your friend and ob't. sv't.

GEO. P. A. HEALY.

BOSTON, *Sept. 19th, 1842.*

MY VERY DEAR SIR: I feel myself deeply at fault in this apparent neglect of mine, in not having acknowledged your kind favor of the seventh of August, containing the remittance of three hundred dollars, which you speak of in your last of the 16th inst. I am unable to express the gratitude so strong in me, to yourself and fellow-subscribers, members of our National Institute, for this splendid commission with which you have honored me; it is that upon which I shall reflect with infinite pleasure to the last day of my life. The portrait of our esteemed President, I will return to you, directed to your care, with many, many thanks for the generous permission given me to copy it, on Saturday or Monday next. To our mutual friend Mr. Markoe and your charming families, I beg to be most kindly remembered, with the hope of seeing you all, on my return the ensuing year, in health & happiness, I remain,

My very dear Sir, most sincerely & truly yrs.,

GEO. P. A. HEALY.

J. J. ABERT,
Col. Corps of E.

These two portraits now hang in the gallery, in the National Museum. Both show half length figures and are of the same size, measuring 36¼ inches high and 29¼ inches wide.

PORTRAIT OF CAPTAIN JOHN EVANS. *By John Singleton Copley.*

A full length portrait of this distinguished merchant of New England during the latter part of the colonial period, was presented to the Institute by his son, in a letter dated Washington, August 15, 1842, as follows:

F. MARKOE, Junr., *Esquire,*
Corresponding Secretary of the National Institute.

SIR: Having, from time to time, noticed in the public papers, that a practice is prevailing on the part of individuals, of making presents, of more or less value and interest, to the National Institute, it had happened to occur to me whether a Portrait in my possession might not *from its historical relation*, be acceptable.

I offer it, Sir, without the slightest pretension to the honour of connecting my name, individually, with that of the institution, or of publicly associating this name with that of Him whom the portrait exhibits.

The portrait, Sir, is one of my Father, John Evans, Esquire, who was a distinguished Merchant of New England, in about the year 1760, and Linguist for the, then, Colonies in relation to the French fleets in that quarter during the Revolution. And, Sir, I owe it to that which is far more dear to the community and to your institution than even History and the Arts, to say, that this individual was remarkable for integrity and every other noble quality of the heart and mind.

The Portrait is about six feet by eight;—was executed by Copely;—and cost one hundred guineas.

My motive in presenting it, Sir, is not pride, nor vanity, nor generosity;—it is merely to preserve it. The vicicitudes of my life, by causing numerous removals of the canvass, have materially injured it; and I fear it would not long stand before the influences of future time and fortune.

I remain, Sir, very respectfully, your obedient servant,

ESTWICK EVANS.

WASHINGTON, *25 Augt. 1842.*

To ESTWICK EVANS Esq.
Washington.

DEAR SIR: Mr. Gales placed in my hands to-day your letter of the 15th inst. & I hasten to acknowledge its receipt, & to accept in behalf of the Nat. Institute the portrait of your father, wh. as a work of art alone, & the production of so eminent an artist as Copely, will be a most valuable acquisition to the Cabinet of the Institute. If you will have the goodness to have the portrait sent to the Hall of the Institute with a line to the

Curator Dr. King, stating that it is a present of wh. full information has been given me, I will present it in your name at the next stated meeting.

I am authorized to express to you the thanks of the Institute for so interesting a donation & to assure you that your wishes in respect to it shall be executed.

Unless forbidden by you Mr. Gales will give publicity to your letter in the columns of the Intelligencer.

I am dear sir, with great respect, yr very obt. svt.,

F. MARKOE, jr.
Corr. Secy. N. I.

PORTRAITS OF WASHINGTON, JEFFERSON, ADAMS, AND MONROE. *By Gilbert Stuart.*

According to the diary of John Varden, custodian, these pictures were received at the Institute on July 15, 1857. They are also mentioned in Hunter's catalogue, edition of 1859, p. 36.

FULL LENGTH PORTRAIT OF ANDREW JACKSON. *By Thomas Sully.*

This portrait was received at the National Institute June 24, 1857.

PORTRAIT OF ANDREW JACKSON IN THE UNIFORM OF A MAJOR GENERAL, U. S. ARMY. *By R. E. W. Earl.*

Donated by Major William H. Chase, U. S. Engineers, 1844. This painting bears the signature of the artist as above and the date 1836. He may possibly have been the Ralph Earle who married a niece of Andrew Jackson, and was for a time a member of the President's household in Washinton. It is recorded that he painted a portrait of the President. The picture is now in the National Museum. It measures 35¾ inches high and 27¾ inches wide. The letter of presentation is as follows:

To FRANCIS MARKOE, Jr., Esquire,
Corr. Secretary of the National Institution at Washington.

SIR: I have the honor to offer for the acceptance of the Institution, a portrait, painted by Earl, of the ex President Jackson.

This portrait was taken in the last year of the President's administration. He appears in the uniform of a Major General of the Army, and which, by the President's order to the army some years previously, was made to correspond with that worn by the Generals of the Revolution.

The painting (though not a specimen of excellence in the art is tolerable, and) is expressive of the character of the distinguished original. Intellect of a superior order is strongly exhibited, in which judgment and firmness

prevail. His noble bearing shows a truth-seeking, an honor-loving; and a patriotic-feeling man. He holds in his hand the sword that was never drawn save for his country's defence. (His devotion and success on this score even his political opponents admit.)

If this offer to the Institution, most respectfully made, be accepted, I will without cost or charge place the portrait in its Hall.

I have the Honor to be, Sir, most respectfully your obdnt & humble servt.

WM. H. CHASE
Major of Engrs.

CHASEFIELD NEAR PENSACOLA,
Febry. 4th, 1844.

PORTRAIT OF THOMAS CORWIN, SECRETARY OF THE TREASURY UNDER PRESIDENT FILLMORE. *By J. M. Stanley.*

Presented to the Institute by the personal friends of Mr. Corwin in Washington.

PORTRAIT OF ZADOK PRATT, REPRESENTATIVE IN CONGRESS, 1837–39 AND 1843–45. *By Unknown Artist.*

This portrait, a full length, was cited in the earlier catalogue of Alfred Hunter as with the collections of the Institute. In the catalogue of 1859 it was said to be hanging in the Patent Office.

PORTRAIT OF CARDINAL MAZARIN. (?) *By Unknown Artist.*

This painting was acquired with the collection of John Varden, by whom it was described as the portrait of a bishop. On what authority it was named as above in the catalogue of the Institute is not disclosed by the records. It measures 45½ inches high by 36 inches wide, and is now in the possession of the National Museum.

PORTRAIT OF MAHMUD I. SULTAN OF TURKEY, 1730–1754. *By Unknown Artist.*

Donated to the Institute, November 1, 1842, by Mrs. Rodgers, widow of Commodore John Rodgers, U. S. Navy.

PORTRAIT OF ABDUL-MEJID KHAN, SULTAN OF TURKEY, 1839–1861. *By Unknown Artist.*

Donated by George A. Porter, U. S. Consul at Constantinople, in the following letter:

CONSTANTINOPLE, *October 18, 1843.*

Mr. FRANCIS MARKOE, Jr.
Secretary of the National Institute.

SIR: I have the honor to forward you for the National Institute, a portrait of the now reigning Sovereign of the Ottoman Empire, Sultan Abdul-Mejid Khan, which I beg you to accept of for that Institution, as it is probably the only one of his portraits ever sent to the United States. It is considered an excellent likeness.

I have the honor to be with much respect, your obt. servt.

GEORGE A. PORTER.

This picture was entered in the records under date of January 8, 1844, at which time it was probably received by the Institute.

PORTRAIT OF DON VINCENTE, PRESIDENT OF MEXICO. *By Unknown Artist.*

PORTRAIT OF WILLIAM WHEELWRIGHT.

Presented by Commodore J. H. Aulick, U. S. Navy, August 19, 1845. This was a lithographic copy of a painting executed at the expense of the commercial community of Valparaiso, Chili, and hung in the Exchange of that city. According to Commodore Aulick, Mr. Wheelwright was the first to introduce steam navigation in the Pacific Ocean.

Miscellaneous Paintings, etc.

JOB AND HIS COMFORTERS. *By José Ribera (Spagnoletto).*

Presented by Dr. Robert W. Gibbes, of Columbia, S. C., through Mr. Poinsett, as indicated in the following letter:

CHARLESTON, S. C., *Dec. 5, 1841.*

MY DEAR SIR: In passing through Columbia on my way from the mountains, I received from Dr. Gibbes of that place a valuable painting which he desires to present to the National Institution. It is doubtless an original, probably by Spagnoletto. The subject Job in his affliction surrounded by his Comforters. Either Mr. King or Mr. Chapman could restore it to its pristine beauty. I think either would take pleasure in bringing out all the excellencies of this fine picture. It will be forwarded to Capt. Dusenberry at Baltimore and is directed to you in Washington. I hope the Capt. will send it by some careful person, as it is merely rolled up and sewed around in cloth.

With great regard, I am Dear Sir, ever yours truly,

J. R. POINSETT

Col. J. J. ABERT, U. S. A.,
Chief Top. Bureau, Washington, D. C.

In a letter dated December 30, 1841, Doctor Gibbes speaks of the artist definitely as Spagnoletto. This picture was turned over to Mr. Chapman for repair, as suggested by Mr. Poinsett, and on January 27, 1842, the Secretary of the Institute wrote to Doctor Gibbes: "On receiving your letter, in addition to the steps taken as mentioned above, I called on Mr. Chapman, the artist in whose hands the painting had been placed, and learned from him that it was a superb work and in Spagnoletto's best style; that it was somewhat hurt by being too tightly rolled; that he would repair the canvas on the back part, but would not think of trying to restore the injured parts of the picture, which was too valuable in itself to justify such an attempt. . . . It is a treasure and by far the most distinguished contribution which has been presented to the Institution by an individual."

This painting is now preserved in the National Museum. It measures 53¼ inches high by 75 inches wide.

VIEW OF CONSTANTINOPLE FROM PERA, SHOWING IN THE FOREGROUND A TURKISH PROCESSION REPAIRING TO THE MOSQUE OF ST. SOPHIA. *By Unknown Artist.*

Presented by Thomas Lloyd Halsey. Writing to Mr. Poinsett from Paris, June 18, 1844, Mr. Halsey states: "At the sale of Cardinal Fesch's paintings at Rome, I purchased a view of Constantinople taken from Pera, which I left at Rome to the care of Mr. Luther Terry, an American painter there established, to be delivered to your order, intended as a present to the National Institute at Washington. It is considered a good painting, and as far as I can judge is generally correct; it has a rich frame and is about 16 feet long by 4 feet broad." The actual dimensions of the canvas are 26½ inches high by 155¼ inches wide. This picture was apparently brought to the United States by a naval vessel, and reached Washington the latter part of 1845. It is now in the National Museum.

In a fruitless search for the name of the painter of this picture, it has been ascertained that a catalogue of the collection of Cardinal Fesch was prepared in Italian, though it was apparently not printed. A French translation, however, was published, and for the following citation from it the writer is indebted to Mr. Alan S. Cole, of the Victoria and Albert Museum, London, which possesses a copy. The volume is entitled, "Cata-

logue des tableaux composant la galerie de feu son eminence le Cardinal Fesch. Rome, 1841, imprimerie de Joseph Salviucci et fils." 4to., iv and 132 pages. The total number of pictures enumerated is 3332. This painting is No. 2731 of the catalogue and is described as follows: "La Cavalcade du Grand Seigneur autour de Constantinople. Les personnages sont très petits, et traités avec beaucoup d'ésprit et d'exactitude."

GENERAL MARION GIVING DINNER TO A BRITISH OFFICER. *By Lieut. Henry C. Flagg, U. S. Navy.*

Presented by the artist. Writing to the Corresponding Secretary of the Institute from the U. S. Receiving Ship *Franklin*, Boston Navy Yard, April 24, 1849, Lieutenant Flagg states: "Your communication dated the 2nd of April has just come to hand. In answer I have to say that I feel honored by the acceptance of my picture by the Institute. The picture will be forwarded as directed as soon as practicable." Its receipt is entered in the records of the Institute under date of May 21, 1849.

CATTLE PIECE, PEASANTS, ETC. *By Nicolas Berghem (Berchem).*

This picture was among the effects of James Smithson received in Washington and was temporarily deposited with the National Institute. It is now in the Smithsonian Institution.

MASSACRE OF THE INNOCENTS. *By Unknown Artist.*

This was one of the paintings acquired with the collection of John Varden. In the catalogue of the National Institute it was attributed to Raphael d'Urbino, but on what authority is not stated. It is, in fact, only a part of a larger painting from which it has evidently been cut, and contains four figures, two of adults and two of children. The canvas, now in the National Museum, is much worn and the surface more or less defaced. The painting is apparently of Italian origin, and of some merit. It measures 47½ inches high by 37 inches wide.

A TURKISH BATTLE PIECE. *By Unknown Artist.*

This painting received from John Varden, who obtained it from J. H. Caldwell, is now in the National Museum. It measures 29 inches high by 51¾ inches wide.

PEASANTS. *By Unknown Artist.*

This painting is briefly described in Alfred Hunter's catalogue of the National Institute, 1855, page 52, where it is attributed to Teniers. Its origin is not given.

"A FINE OLD ITALIAN PAINTING. ARCHITECTURAL PIECE WITH FIGURES AFTER THE MANNER OF CLAUDE LORAINE."

The above title, without description, is given in Hunter's catalogue, but no reference to the picture has been found in any other records of the Institute.

FOUR LANDSCAPES, ONE WINTER SCENE, AND ONE MARINE VIEW.

These paintings, mentioned in Hunter's catalogue of 1855, were lent to the Institute by Mr. Joseph Gales, of Washington, to whom they were returned in 1856.

PAINTING OF A CHINESE VILLAGE.

From the collection of John Varden.

CUPID. A PAINTING.

Listed, without explanation, in Hunter's catalogue.

BACCHANALIAN CUPIDS GATHERING GRAPES FOR THE WINE PRESS AND OTHER FRUITS; EMBLEMATIC OF PEACE AND PLENTY.

The character of this picture, except as suggested in the above title, is not indicated in Hunter's catalogue.

THE LAST SUPPER. *Engraving by Dick of the painting by Leonardo da Vinci.*

GREEKS DEFENDING MISSOLONGHI. A SMALL PRINT.

Paintings of Indians

A large number of portraits of American Indians were exhibited in the museum of the Institute, where they were deposited by the Secretary of War in June, 1841. They belonged to the Government, for which they had been painted by Charles B. King, a pupil of Benjamin West, and two or three other artists. The names of only a few of the pictures are mentioned in the records of the Institute, but in connection with the Smithsonian Institution, to which they were transferred in 1858, it has been possible to account for the entire collection.

Busts[a]

ROBERT BURNS, POET.

J. C. CALHOUN, AMERICAN STATESMAN. *By Clark Mills.*

HENRY CLAY, AMERICAN STATESMAN. *By F. Pettrich.* Presented by the sculptor, September 12, 1842.

BARON CUVIER, FRENCH NATURALIST. *By Louis Parfait Merlieux, Paris.* Presented by Dr. R. Harlan, of Philadelphia, February 14, 1842.

MISS GERTRUDE FAIRFIELD, OF WASHINGTON. *By Clark Mills.*

PETER FORCE, MAYOR OF WASHINGTON, 1836–1840, AND PRESIDENT OF THE NATIONAL INSTITUTE FOR SEVERAL YEARS.

JOHN FORSYTH, SECRETARY OF STATE UNDER PRESIDENT VAN BUREN.

MISS KATE HAMPTON, GRANDDAUGHTER OF GENERAL WADE HAMPTON OF THE REVOLUTION. *By Clark Mills.*

ANDREW JACKSON, PRESIDENT OF THE UNITED STATES, 1828–1836.

AMOS KENDALL, MEMBER OF PRESIDENT JACKSON'S CABINET.

DIXON H. LEWIS, U. S. SENATOR FROM ALABAMA, 1844–1847.

GEORGE McDUFFIE, U. S. SENATOR FROM SOUTH CAROLINA, 1842–1847. *By Clark Mills.*

CLARK MILLS, SCULPTOR, 1815–1883.

NAPOLEON. (Miniature bust.)

WILLIAM NORRIS, LOCOMOTIVE AND ENGINE BUILDER OF PHILADELPHIA. *By F. Pettrich.* Presented by the sculptor, September 12, 1842.

JOEL R. POINSETT, SECRETARY OF WAR, 1834–1840, AND FIRST PRESIDENT OF THE NATIONAL INSTITUTE. In marble. *By F. Pettrich.* Presented by Mrs. Poinsett, June 13, 1842. A plaster bust, probably a copy of the same, was given to the Institute by Mr. Pettrich in the same year.

WILLIAM C. PRESTON, U. S. SENATOR FROM SOUTH CAROLINA, 1833–1843.

JOHN C. SPENCER, SECRETARY OF STATE, OF WAR AND OF THE TREASURY, 1839–1844. Presented by Col. J. J. Abert, U. S. Army, July 10, 1843.

ZACHARY TAYLOR, PRESIDENT OF THE UNITED STATES, 1849–1850.

WILLIAM THORNTON, SUPERINTENDENT, U. S. PATENT OFFICE, 1801–1829.

MARTIN VAN BUREN, PRESIDENT OF THE UNITED STATES, 1836–1840 *By F. Pettrich.*

JOHN VAUGHAN, OF PHILADELPHIA. Died January 1, 1842. Presented by Jacob Snider, Jr., November 14, 1842.

GEORGE WASHINGTON. Presented by Miss E. C. Gallaudet.

LEVI WOODBURY, SECRETARY OF THE NAVY AND OF THE TREASURY, 1831–1841.

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[a] In plaster unless otherwise stated.

Statuary, models, etc.[a]

HEAD OF SAINT CECILIA. *By Thorwaldsen.* In marble. Among the effects of Smithson brought to Washington. Temporarily deposited in the museum of the National Institute.

STATUE OF WASHINGTON, REPRESENTED IN THE ACT OF RESIGNING HIS COMMISSION AS COMMANDER OF THE CONTINENTAL FORCES. *By F. Pettrich.* Presented by the sculptor, July 11, 1842.

STATUETTE OF ANDREW JACKSON ON HORSEBACK. *By Clark Mills.* This is not a miniature copy of the statue in Lafayette Square, Washington, but the original model submitted to a committee of Congress.

FIGURE OF DANIEL O'CONNELL, THE GREAT LIBERATOR.

APOLLO BELVIDERE. A small copy in marble.

A Reclining Figure, Representing the "BROKEN HEART."

BUST OF CERES. In porphyritic marble, from Pompeii.

BUST OF BACCHUS. In high relief. From Pompeii.

Several models by F. Pettrich, entitled THE YOUNG HUNTER, THE FISHER GIRL, THE FISHERMAN'S DAUGHTER, SLEEPING CHILD, and SLEEPING INNOCENCE, a group emblematic of WISDOM GUIDED BY JUSTICE, and another representing the GENIUS OF AMERICA, AND JUSTICE, THE AVENGER.

[a] In plaster unless otherwise stated.

THE SMITHSONIAN INSTITUTION AND U. S. NATIONAL MUSEUM

ORGANIZATION, PLANS, AND BUILDING

By the Act of the Congress of the United States approved August 10, 1846, establishing the Smithsonian Institution, it was provided:

"That, so soon as the Board of Regents shall have selected the said site [for a building], they shall cause to be erected a suitable building, of plain and durable materials and structure, without unnecessary ornament, and of sufficient size, and with suitable rooms or halls, for the reception and arrangement, upon a liberal scale, of objects of natural history, including a geological and mineralogical cabinet; also a chemical laboratory, a library, a gallery of art, and the necessary lecture rooms", etc.;

And also further,

"That, in proportion as suitable arrangements can be made for their reception, all objects of art and of foreign and curious research, and all objects of natural history, plants, and geological and mineralogical specimens, belonging or hereafter to belong, to the United States, which may be in the city of Washington, in whosesoever custody the same may be, shall be delivered to such persons as may be authorized by the Board of Regents to receive them, and shall be arranged in such order, and so classed, as best to facilitate the examination and study of them, in the building so as aforesaid to be erected for the institution," etc.

Immediately upon the organization of the Board of Regents, in September, 1846, a committee from its membership was appointed to digest a plan for carrying out the provisions of this act. The committee's report, submitted on January 25, 1847, contained the following recommendations on the subject of the fine arts:

"The gallery of art, your committee think, should include both paintings and sculpture, as well as engravings and archi-

tectural designs; and it is desirable to have in connexion with it one or more studios, in which young artists might copy without interruption, being admitted under such regulations as the board may prescribe. Your committee also think that as the collection of paintings and sculpture will probably accumulate slowly, the room destined for a gallery of art might properly and usefully meanwhile be occupied during the session of Congress as an exhibition room for the works of artists generally; and the extent and general usefulness of such an exhibition might probably be increased, if an arrangement could be effected with the Academy of Design, the Arts Union, the Artists' Fund Society, and other associations of similar character, so as to concentrate at the Metropolis, for a certain portion of each winter, the best results of talent in the fine arts."

Consideration of the full report of this committee led the Board of Regents to adopt a number of resolutions, of which the two here quoted relate to the fine arts:

"*Resolved*, That it is the intention of the act of Congress establishing the institution, and in accordance with the design of Mr. Smithson, as expressed in his will, that one of the principal modes of executing the act and the trust is the accumulation of collections of specimens and objects of natural history and of elegant art, and the gradual formation of a library of valuable works pertaining to all departments of human knowledge, to the end that a copious storehouse of materials of science, literature, and art may be provided, which shall excite and diffuse the love of learning among men, and shall assist the original investigations and efforts of those who may devote themselves to the pursuit of any branch of knowledge.

"*Resolved*, That for the purpose of carrying into effect the two principal modes of executing the act and trust pointed out in the resolutions herewith submitted, the permanent appropriations out of the accruing interest shall, so soon as the buildings are completed, be annually as follows, that is to say:

"First, for the formation of a library composed of valuable works pertaining to all departments of useful knowledge, and for the procuring, arranging, and preserving of the various collections of the institution, as well of natural history and objects of foreign and curious research and of elegant art as

others, including salaries and all other general expenses connected with the same, excepting those of the first complete arrangement of all such collections and objects as now belong to the United States in the museum of the institution, when completed, together with one-half of the salary of the Secretary, the sum of fifteen thousand dollars."

The second and final clause of this resolution provided that the remainder of the annually accruing interest should be applied to the other objects of the Institution, namely, researches, publications, lectures, etc. It should be noted here, however, that the proportional division of the income between the "two principal modes of executing the act and trust," as above directed, was subsequently changed, and that later the Government began to provide for the expenses of the museum feature.

During the year 1847, in accordance with the instructions of the Board of Regents, Secretary Joseph Henry prepared a Programme of Organization of the Smithsonian Institution, which was presented on December 8 and provisionally adopted on the 13th of the same month. This programme, divided into two sections, covered the entire scope of the proposed activities of the Institution. As explained by Secretary Henry:

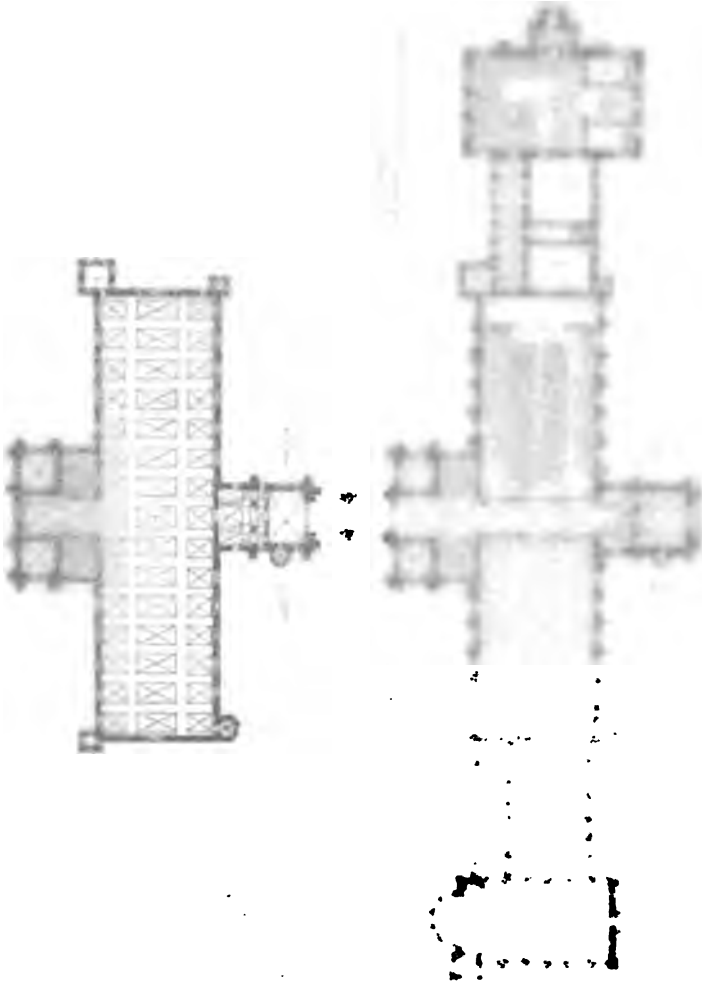
"The first section of the programme gives the details of the plan proposed for the increase and diffusion of knowledge by means of publications and original researches. The second section furnishes the details, so far as they can be made out at the present time, of the formation of a library, and a collection of objects of nature and art. These two plans combined, embrace the general propositions adopted by the Board of Regents at their last meeting, as the basis of future operations. It is intended in the proposed plan to harmonize the two modes of increasing and diffusing knowledge, and to give to the institution the widest influence compatible with its limited income. That all the propositions will meet with general approval can not be expected; and that this organization is the best that could be devised is neither asserted nor believed. . . . It is not intended that the details of the organization, as given in the programme, should be permanently adopted without careful trial; they are rather presented as suggestions to be adopted provisionally, and to be carried into operation gradually and

cautiously, with such changes, from time to time, as experience may dictate."

Among the subjects which Secretary Henry enumerates as appropriate to be embraced in the publications of the Institution, for diffusing knowledge, are "the fine arts and their application to the useful arts."

"The second section of the programme," in the words of Secretary Henry, "gives, so far as they have been made out, the details of the part of the plan of organization directed by the act of Congress establishing the institution. The two plans, namely, that of publication and original research, and that of collections of objects of nature and art, are not incompatible, and may be carried on harmoniously with each other. The only effect which they will have on one another is that of limiting the operation of each, on account of the funds given to the other. Still, with a judicious application, and an economical expenditure of the income, and particularly by rigidly observing the plan of finance, suggested by Dr. Bache, in the construction of the building, much good may be effected in each of the two branches of the institution. . . .

"The collections of the institution, as far as possible, should consist of such articles as are not elsewhere to be found in this country, so that the visitors at Washington may see new objects, and the spirit of the plan be kept up, of interesting the greatest possible number of individuals. A perfect collection of all objects of nature and of art, if such could be obtained and deposited in one place, would form a museum of the highest interest; but the portion of the income of the bequest which can be devoted to the increase and maintenance of the museum will be too small to warrant any attempt toward an indiscriminate collection. It is hoped that in due time other means may be found of establishing and supporting a general collection of objects of nature and art at the seat of the general government, with funds not derived from the Smithsonian bequest. For the present, it should be the object of the institution to confine the application of the funds, first, to such collections as will tend to facilitate the study of the memoirs which may be published in the Contributions, and to establish their correctness; secondly to the purchase of such objects as are not generally



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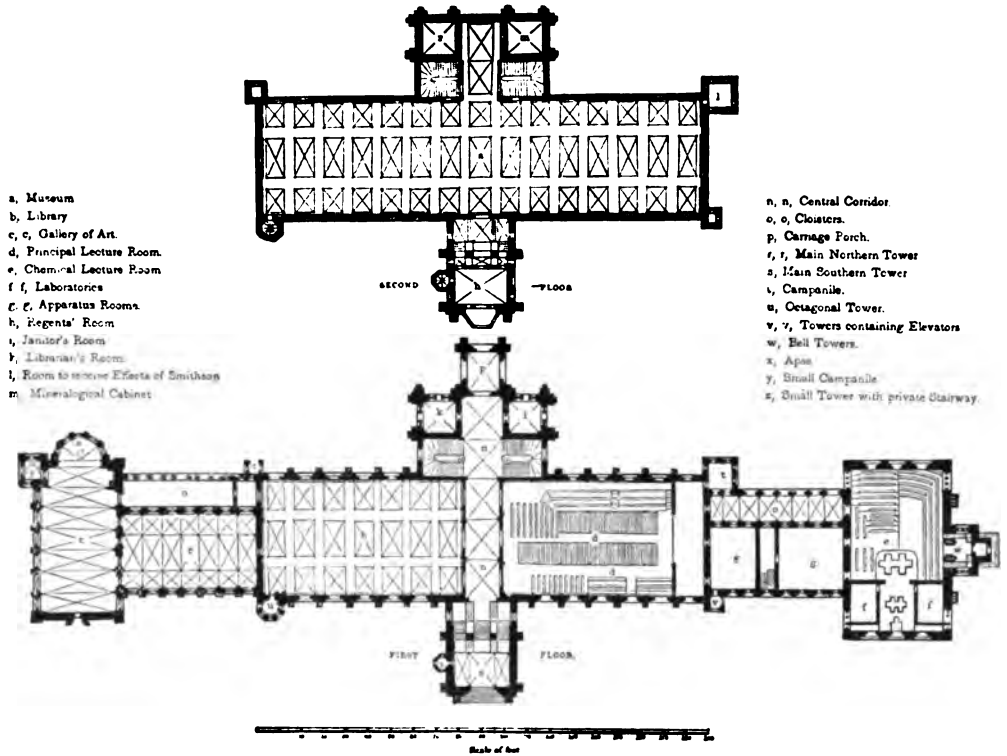

ORIGINAL FLOOR PLANS, SMITHSONIAN BUILDING. THE TWO ROOMS ON THE FIRST FLOOR MARKED "C" WERE THOSE DESIGNED FOR THE GALLERY OF ART

(See pages 7 and 50)

known in this country, in the way of art, and the illustration of antiquities, such as models of buildings, &c.; and, thirdly, to the formation of a collection of instruments of physical research.

. . . . . .

"Much popular interest may be awakened in favor of the institution at Washington, by throwing the rooms of the building open, on stated evenings during the session of Congress, for literary and scientific assemblies, after the manner of the weekly meetings of the Royal Institution in London. At these meetings, without the formality of a regular lecture, new truths in science may be illustrated, and new objects of art exhibited."

The specific suggestions of Professor Henry in the matter of art, though favorably considered by the Board of Regents, could not be carried out, except in a very limited way, for the reasons he sets forth, but his hope that a general collection of art as of nature might come to be supported with funds derived from another source than the Smithsonian bequest was destined to be realized.

A committee from the Board of Regents appointed "to obtain plans for the erection of buildings, fulfilling all the conditions in reference to them contained in the law organizing this institution," on November 30, 1846—

"unanimously selected, out of thirteen plans that were submitted to them by some of the principal architects throughout the country, two by Mr. James Renwick, jr., of the city of New York, the architect of Grace Church, the Church of the Puritans, Calvary Church, and other structures in and near New York; and they recommended to the Board for adoption one of these, being a design in the later Norman, or, as it may, with more strict propriety, be called, the Lombard style, as it prevailed in Germany, Normandy, and in southern Europe in the twelfth century. The design comprises a center building, with two wings, connected with the main building by low ranges and a cloister. The entire front is 421 feet, and the extreme depth in the center, including the carriage porch, 153 feet. The height of the principal tower is 145 feet, and that of the main building, to the summit of the battlement, 58 feet. The design includes all the accommodations demanded by the charter, to wit: A museum, 200 feet by 50; a library, 90 feet by 50; a gallery of art,

in the form of a T, 125 feet long; two lecture rooms, one of which is capable of containing from 800 to 1,000 persons, and the other is connected with the chemical laboratory; a committee room for the Board of Regents; a Secretary's room; a room for the effects of Mr. Smithson; a janitor's room, etc."

On January 28, 1847, the Board passed several resolutions regarding the construction of the building, among which were the following:

"That the Norman plan of a building for the Smithsonian Institution, furnished by James Renwick, jr., of New York, substantially as amended and reduced agreeably to the suggestions of the committee, is approved by this Board."

"That the building committee be instructed to arrange the contracts for the buildings of the institution so that the wings of said buildings may be completed in two years from the present time, and the whole completed in five years."

"That the building committee be instructed, in the arrangement of the building, to extend the gallery of art throughout the western range and western wing; and to arrange two lecture rooms, and no more, in the building. Temporary arrangements shall be made to receive in the west wing of the building the library of the institution until the library proper be completed."

A full account of the plans and construction of the Smithsonian building, and of subsequent alterations was given in the report of the National Museum for 1903.[a] The two rooms above mentioned as being assigned to the gallery of art comprised the entire west wing. The larger of these rooms, the more western one, often called the chapel, because of its architectural features, has a high groined ceiling and measures, not including the apse, 66 feet 7 inches long by 34 feet 9 inches wide and 37 feet 8 inches in greatest height. The other, a connecting range, between the west hall and the main building, is 60 feet by 37 feet. These halls, completed in 1852, were, however, never entirely used for art, as explained farther on. The library, in accordance with the resolution of the Regents already quoted, was temporarily installed in the former, where it remained

[a] The United States National Museum: An Account of the Buildings occupied by the National Collections. By Richard Rathbun. Report, U. S. National Museum for 1903, pp. 177–309, plates 1–29.

WEST HALL, SMITHSONIAN BUILDING
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WEST HALL, SMITHSONIAN BUILDING, DESIGNED FOR THE GALLERY OF ART, BUT SUBSEQUENTLY USED FOR THE LIBRARY, AND AT PRESENT FOR NATURAL HISTORY

(See page 50)

until its transfer to the Library of Congress in 1866. The portfolios of prints and other art volumes were kept there, and a number of busts were arranged upon the cases. The range was fitted up as a reading room, but for a time contained many paintings and other art objects.

It was not until 1855 that the main section of the building was completed. Its upper story, measuring 200 feet long by 50 feet wide and 29 feet 3 inches high, was divided into three rooms, the middle one, about 100 feet long, being furnished and used as a lecture hall. Of the rooms on either side, each 50 feet square, the eastern was appropriated to a museum of apparatus, the western to art purposes. The latter, generally spoken of as the gallery of art, was mainly occupied by Indian paintings, including the famous Stanley collection and a large series made for the Government. The Regents' room, on the corresponding floor of the south tower, also contained a few paintings. A disastrous fire in January, 1865, burned out the entire second floor and both main towers, destroying their contents and leaving of the art collections practically only such objects as were displayed on the main floor. The loss and disarrangements thus occasioned had a prolonged effect in retarding the development of the department of art.

NARRATIVE HISTORY OF THE ART COLLECTIONS UNDER THE SMITHSONIAN INSTITUTION

1846, 1847

CATLIN INDIAN GALLERY

The first references to a specific art collection in the records of the Institution relate to Catlin's celebrated series of portraits and other paintings of North American Indians. At a meeting of the Board of Regents on December 9, 1846, "Mr. Seaton presented a communication from Mr. George Catlin, accompanied by a printed catalogue of his Indian Gallery, offering his collection of Indian memorials to the Smithsonian Institution, which was referred to the Committee on the formation of a library." The subject was again brought up on

March 1, 1847, when the following resolution was agreed to by the Board:

"*Resolved*, That it being understood that Mr. George Catlin is about to return to this country with his collection of Indian paintings, &c., he be requested to deposit the same in one of the galleries of the Smithsonian Institution, as soon as the building shall be ready for its reception, provided he will do so without charge to the institution; and that upon such deposit being made, said institution will properly arrange and prepare said collection for exhibition."

It may be noted that the purchase of this collection for the Institution was also under consideration by Congress at the same time, and the following extract from the official records of the Senate for February 27, 1847, is especially interesting to quote in this connection:

"Mr. Clayton stated that this was probably the last opportunity which would be offered for obtaining this gallery of paintings perpetuating the lineaments of these aborigines. He would not now go into the merits of these paintings. They had been seen by all the Senators. At the last session memorials had been presented from the principal artists praying that they might be purchased by the Government, and this was the last opportunity. They were about six hundred in number and were now at the Louvre, in Paris, where they met with unqualified approbation. It was provided by his amendment that they were not to be purchased unless the Smithsonian Institution would find a place for them in their gallery, which he understood would probably be done. They might, perhaps, be purchased for about $50,000, of which it was proposed to pay $5,000 annually."

The Catlin collection was exhibited in London and Paris, as well as in this country. Begun in 1829, it finally numbered over 600 pictures, including portraits, landscapes, sporting scenes, and illustrations of amusements, customs and religious ceremonies. In 1852, through liberal advances made to Mr. Catlin, to satisfy claims growing out of unfortunate speculations, the collection came into the possession of Mr. Joseph Harrison, jr., of Philadelphia, by whose widow it was presented to the U. S. National Museum, May 15, 1879. Upon reaching

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March 1, 1847, when the following resolution was agreed to by the Pe[illegible]:

"Resolved, That it being understood that Mr. George Catlin is about to return to this country with his collection of Indian [illegible], he be requested to deposit the same in one of the [illegible] of the Smithsonian Institution, as soon as the [illegible] is ready for its reception, provided he will do so [illegible] to the institution; and that upon such deposit [illegible] in the [illegible] will properly arrange and prepare [illegible]

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WEST RANGE, SMITHSONIAN BUILDING, DESIGNED FOR THE GALLERY OF ART, USED IN THE BEGINNING AS A READING ROOM AND FOR PAINTINGS, AND AT PRESENT FOR NATURAL HISTORY

(See page 50)

the Museum it was assigned to the department of ethnology, where it appropriately belonged and where it has ever since been installed in one of the large exhibition halls devoted to the subject of North American Indians.[a]

MISCELLANEOUS

In his report for 1847, the assistant secretary of the Institution in charge of the library made the following suggestions:

"Another subject contemplated in the programme of organization, and which should receive immediate attention, is the procuring of copies of some of the most celebrated *works of art.* It will probably be best to confine the purchases at first principally to plaster casts of some of the finest specimens of ancient and modern statuary. These can be procured very cheap, and convey, of course, a perfect representation of the original. I have no doubt that for a public institution, and one under national auspices, we could, whenever we desire it, obtain permission to take casts directly from the statues.

"The expense of doing so would of course be somewhat greater than that of purchasing such copies as might be found in the market, but a small difference in expense is not to be thought of in such a case. It would further be desirable to commence the purchase of the models of antiquities, such as models in cork of some of the houses, temples, theatres, baths, &c., &c., in Pompeii and Herculaneum. These can be procured at comparatively small prices. Models of every interesting part of Pompeii which has been excavated, presenting in miniature a perfect view of nearly the whole on the scale of 1 foot to 150, might be procured for about $2,000. It might also be well to procure a few Etruscan vases; also a few antique coins and medals, sufficient to convey some illustration of numismatics, as a subsidiary branch of history. The Regents should of course decide what proportion of the appropriation for collections should each year be expended for these purposes. I will merely remark that $1,000, or even $500 at the outset, prudently expended, would procure a very interesting collection."

[a] For a complete history and description of the collection, see The George Catlin Indian Gallery, By Thomas Donaldson, pp. 939, with 144 plates. Appendix to the Report of the United States National Museum for 1885.

In the same year an offer by the trustees of the Philadelphia Bank of the United States to sell 208 portraits of Revolutionary worthies and other distinguished men was declined by the Board of Regents, since it was not in their power, consistently "with the existing arrangements and obligations to apply their funds to such an acquisition."

1849

MARSH COLLECTION OF PRINTS

In 1849 the Institution made its first purchase for the art department, obtaining from the Hon. George Perkins Marsh, of Vermont, his entire "collection of theoretical, historical, descriptive and critical works on the fine arts, of galleries and illustrated works (where the text is published for the sake of the illustrations of fine or decorative art), and of engravings and etchings." It comprised several hundred portfolios and bound volumes, besides some separate pieces. The amount paid was $3,000, but during the six decades which have since elapsed the value of the collection has increased many fold. The following general account of the collection is from the report of Mr. C. C. Jewett, assistant secretary in charge of the library, for 1850:

"The collection of engravings and works upon the history of art, has attracted much interest; not from undiscriminating idlers, but from men of taste, and particularly from artists. This collection, though not the largest in the country, is believed to be the choicest. It was made by an American gentleman, distinguished as a scholar no less than as a statesman, with the special design of illustrating the progress and resources of the art of engraving in all its branches, from its early masters to the present time. It was the work of many years to gather specimens, so rare and beautiful. It required an educated eye, a cultivated taste, an earnest study of the history of art, much diligent search, and the aid of many friends and correspondents, to bring together so many of the most valuable prints which have ever been executed. The acquisition of this collection has saved to the Institution all expenditure, either of time or money, for skill and labor thus bestowed. The saving of

money can not but seem important to any one who weighs our means against our wants, and the gain in time gives a longer period of public benefits.

"This collection contains some of the best works of nearly every engraver of much celebrity. There is one portfolio of the works of Albert Dürer, containing twenty engravings on copper and two on iron, by his own hand, and among them, most of his best and rarest works; about sixty fine copies on copper, including the famous seventeen by Marc Antonio; thirteen different portraits of Dürer, and a large number of wood cuts engraved by him or under his inspection. Another portfolio contains a large collection of the etchings of Rembrandt, including some of his most beautiful pieces, particularly the 'Christ Healing the Sick,' an early and fine impression. There is a portfolio of two hundred engravings and etchings, by Claude Lorraine, Hollar, and Bega; a portfolio of superb portraits by Nanteuil, Wille, Edelink, and others, among them, a first impression of the 'Louis XIV in Armor,' by Nanteuil; a portfolio of prints from the old Italian masters, comprising many that are extremely rare; and another from the old German masters, containing about one hundred prints, many of them scarce and of great beauty. There are besides, five portfolios of sheet engravings, including very choice prints. Among them are thirty-one which are valued by Longhi, at fifteen hundred dollars.

"Among the galleries and published collections, are the 'Musée Royal,' in two volumes folio, proofs before the letter, a superb copy; Denon's 'Monumens des Arts du Dessin,' in four volumes folio, of which only two hundred and fifty copies were published; Baillie's Works, one hundred plates, folio; Thorwaldsen's Works, four volumes, folio; Hogarth's Works, folio, and the German edition in quarto; The Boydell Gallery, two volumes, folio; Boydell's 'Shakspeare Gallery,' a remarkably good copy, containing many proofs before the letter, numerous etchings and several progressive plates; Claude's 'Liber Veritatis,' an original copy, three volumes, folio; The Houghton Gallery, two volumes, folio; Chamberlain's Drawings in the Royal Collection, one volume, folio; Rembrandt's Drawings, one volume, quarto; Da Vinci's Drawings,

one volume, quarto; 'Galerie de Florence;' Angerstein Gallery; Ancient Sculpture, by the Dilettanti Society; Perrault's 'Hommes Illustre;' Sadeler's Hermits; 'Theuerdank,' a fine copy of the very rare edition of 1519; Meyrick's Armour; Hope's Ancient Costumes, and more than one hundred volumes besides, mostly in folio or quarto, either composed entirely of valuable engravings, or in which the text is published for the sake of the illustrations of fine or decorative art.

"The collection of critical and historical works, in the various departments of the fine arts, comprises about three hundred volumes of the best works in the English, French, German and Italian languages, including whatever is most needed by the student of art in all its branches.

"Engraving seems to be the only branch of the fine arts, which we can, for the present, cultivate. One good picture or statue would cost more than a large collection of prints. The formation of a gallery of the best paintings, is, in this country, almost hopeless. Engravings furnish us with translations, authentic and masterly, of the best creations of genius in painting and sculpture, the originals of which are utterly beyond our reach. Engraving, too, is more than a mere imitative art. The master's genius shines forth from some of the free and graceful etchings of Rembrandt almost as vividly as from his canvas.

"It can hardly be doubted, that, in no way, could this Institution, for the present, do so much for every department of the fine arts, without injury to other objects of its care, as by procuring a collection of engravings, so full and so well chosen as that which now adorns its Library."

1850

In this year a small oil portrait of the founder of the Institution in the costume of an Oxford student, painted when he was probably not more than twenty years old, was purchased, for thirty guineas, of the widow of John Fitall, a servant of Smithson and a beneficiary under his will. This picture has been reproduced in several of the publications of the Institution. It may also be mentioned here that the Institution already possessed a medallion of the head of Smithson, in copper, taken in later life.

A proposition relating to the promotion of architecture was received and considered by the Board of Regents, the plan providing, among other things, that designs for buildings might be sent to the Institution, and those of a certain degree of merit be honored with a place in the gallery of art. The only definite action on the subject by the Board was in the form of a resolution, as follows: "That architects be invited to send in designs for buildings, and that notice be given that models of ancient or modern architecture will be received by the Smithsonian Institution, and that such designs or models, at the discretion of the Regents, will be placed in the Gallery of Art." No advantage seems to have been taken of this invitation.

1852

STANLEY COLLECTION OF INDIAN PAINTINGS

This important series of Indian portraits and scenes by J. M. Stanley was deposited by the artist in the Smithsonian Institution in 1852. Like the Catlin Gallery, it was offered for sale to the Institution and the Government, but its purchase was never consummated. It consisted of one hundred and fifty-two canvases, executed between 1842 and 1852, including a portrait of Stanley by A. B. Moore. Subsequent additions were said to have been made to the collection, but only the original series was described in the catalogue published by the Institution. While chiefly of ethnological value, the pictures were considered to have considerable artistic merit.

In the beginning they were installed in the west hall on the main floor of the Smithsonian building, but in about 1855 they were removed to the western part of the second floor, which had been fitted up as a gallery for paintings. Commencing with 1860 an annual allowance of $100 was made to Mr. Stanley by the Institution to enable him to pay the interest on a debt which he had incurred to prevent the sacrifice of the collection by selling the pictures separately; and, in view of the failure of action on the part of Congress, Secretary Henry reported in 1862, "that it might become a subject of consideration with the Regents to make some provisions for the preservation of the collection in its integrity, since otherwise the owner may be

obliged to dispose of it in parts." The Smithsonian fire of 1865 destroyed the entire collection, with the exception of four or five pictures which had been hung in the east wing of the building.

In most of the annual reports of the Institution from 1852 to 1865, the Stanley collection is referred to, in connection with the gallery of art or otherwise. The following extract is from the report of Secretary Henry for 1852:

"One of the original propositions of the programme is that of encouraging art, by providing a suitable room for the exhibition of pictures free of expense to the artist. In accordance with this, the large room in the west wing will be devoted to this purpose. It now contains a very interesting series of portraits, mostly full-size, of one hundred and fifty-two North American Indians, with sketches of the scenery of the country they inhabit, deposited by the artist who painted them, Mr. J. M. Stanley. These portraits were all taken from life, and are accurate representations of the peculiar features of prominent individuals of forty-three different tribes, inhabiting the southwestern prairies, New Mexico, California, and Oregon. The faithfulness of the likenesses has been attested by a number of intelligent persons who have visited the gallery, and have immediately recognised among the portraits those of the individuals with whom they have been personally acquainted. The author devoted to the work of obtaining these pictures ten years of his life, and perseveringly devoted himself to his task in the face of difficulties and dangers which enthusiasm in the pursuit could alone enable him to encounter. The Institution has published a descriptive catalogue of these portraits, which are of interest to the ethnologist as representatives of the peculiar physiognomy, as well as many of the customs, of the natives of this continent."

On January 28, 1858, Mr. Stanley addressed the Board of Regents as follows:

GENTLEMEN: The undersigned offers for sale, and respectfully suggests to your honorable Board the propriety of purchasing, the gallery of Indian portraits now, and for some years past, in the Smithsonian Institution.

He proposes to sell the whole collection described in the catalogue published by the institution, one hundred and fifty-two in number, for the sum of twelve thousand dollars—one-third of the same cash and the remainder

at two equal annual instalments; or, if it should be preferred, one-fourth down and the residue in three equal annual instalments.

The undersigned commenced his labors in this work in 1842, and devoted the best years of his life in travelling through the region of our country peopled principally by the red man—through the wilds of Oregon and what is now Washington Territory. All of the portraits are accurate likenesses of prominent chiefs and braves, and readily recognized by men who have had intercourse with the various tribes of Indians.

Since 1852 he has cherished the hope (but has not been able to realize it) that Congress would authorize the purchase of this collection. He has, up to this time, made sacrifices—such as one believing in the merit of his own work, and whose zeal in persevering through arduous and unremitting toil to accomplish it, alone would make—to keep this collection together. He will not affect the modesty of refraining from expressing his belief that no other gallery (aside from what artistic merit the public may award it) possesses the interest, in a national point of view, that this does. Some of the chiefs represented are no longer living; and, to the little we know of their history it will be some satisfaction to add the perpetuation of their features. These were taken from life and in the character they themselves preferred to be handed down to the gaze of future generations.

The price at which he offers this collection will not more than cover the outlay in cost of material, transportation, insurance, travelling expenses, &c., and will not afford him any compensation for his time and labor. Taking, as he humbly conceives, the intrinsic value of these Indian portraits into consideration, he will receive no pecuniary profit by their disposal on the terms named.

His ardent desire that they should be preserved, as a national work, in some place at the capital of our country; his failure heretofore to induce Congress to agree to their purchase, and the more pressing reasons of liabilities now maturing, impel him to make this proposition. Your honorable Board are again requested to consider it and communicate your answer at as early a day as is convenient. If the purchase of the portraits is not authorized by you, he will be compelled to expose them at public auction in time to have the proceeds available by the 1st of May next.

The undersigned will take this occasion to tender his acknowledgments to the Board and Professor Henry for the use of the hall in the institution where the gallery now is, and for other courtesies, which he will always appreciate.

I am, very respectfully, your obedient servant,

J. M. STANLEY.

This communication was referred to a special committee, consisting of Messrs. Felton, Douglas, and Badger, from whose report, dated May 19, 1858, the following extracts are taken:

"The Secretary laid before the Board a letter from Mr. J. M. Stanley, painter of the gallery of Indian portraits, now on de-

posit with the Smithsonian Institution, proposing to sell them to the Institution for the sum of twelve thousand dollars.

"The committee appointed to consider and report upon the subject respectfully represent that, while they are fully sensible of the great historical and ethnological value of this collection of portraits, and of their characteristic excellence, they are yet of opinion that it would be inexpedient to withdraw the sum mentioned from the funds necessary to carry on the scheme of active operations, which has been so ably inaugurated and, thus far, so successfully executed. The income of the Smithsonian fund should not be scattered among different and disconnected objects, and the sum necessary for the purchase of the gallery can not be spared, without crippling for a time at least the regular operations of the Institution.

. . . . . .

"It appears to your committee that to purchase this collection, and to place it in some secure situation easy of access to visitors at the capital, would be an act worthy of the enlightened liberality of Congress. The cost would be insignificant, and the value of the collection would increase in all future time. No place is so suitable for its permanent deposit as the city of Washington, and no guardianship so appropriate as that of the Government of the United States.

"Your committee recommend to the Board that the subject of the purchase of Mr. Stanley's Indian gallery be brought respectfully to the attention of Congress, as a measure eminently deserving a favorable consideration in its bearings upon the history of the aboriginal tribes of America, and as a monument of deep and lasting interest to the people of the United States."

1854

Professor John Wilson, of the British Commission, appointed to attend the Exhibition at the New York Crystal Palace, presented to the Institution, in behalf of the London Society of Arts, a collection of models, drawings and instruments, to facilitate instruction in the art of design. In order to render these immediately useful, they were lent to the School of Design, which had been established in Washington by the Metropolitan Mechanics' Institute, under the charge of Professor Whitaker.

1856

The following remarks are from the report of Secretary Henry for this year:

"The Institution possesses a valuable collection of engravings, well calculated to illustrate every epoch in the history of the art, as well as the style of the greatest masters. It is desirable that a catalogue be prepared, under the names of the engravers, in alphabetical series and with references to the volume and page, of the authors by whom the pieces have been described and criticised. The smaller engravings should be mounted in portfolios or volumes, and the larger regularly arranged, and where necessary, mounted on sheets of thick paper or pasteboard, and placed in portfolios. A sufficient number to illustrate various styles, and also such as are of extraordinary merit, rarity, or cost, ought to be framed as a means of preservation as well as of exhibition.

"It was a part of the original programme of organization, to furnish accommodations free of expense for the exhibition of works of art, and since there is no city of the Union visited by a greater number of intelligent strangers than Washington, particularly during the session of Congress, it is, perhaps, one of the best places in our country for this purpose. A few artists during the past year have availed themselves of the advantages thus afforded, and perhaps others would embrace the opportunity were the facts more generally known."

1857

Speaking of the Gallery of Art, Secretary Henry said: "During the past year this apartment of the Smithsonian building was enriched by a faithful copy, in Carrara marble, of the 'Dying Gladiator,' one of the most celebrated statues of antiquity. This copy, which is said to be the only one in marble in existence, has been deposited here by its owner, F. W. Risque, Esq., of the District of Columbia, to whom the public of this country is indebted for his liberality in the purchase and free exhibition of so costly and interesting a specimen of art. It is by Joseph Gott, an English sculptor of high reputation, and its

faithfulness, as a representation of the original, is vouched for by a certificate, among others, from our lamented countryman, Thomas Crawford."

1858–1864

This period was especially noteworthy in regard to art matters, since during this time all of the art and other collections in the museum at the Patent Office were turned over to the Smithsonian Institution. Such as belonged to the Government were transferred in 1858, the first year in which the furnishings in the Smithsonian building were sufficiently advanced to receive them. The property of the National Institute, however, remained at the Patent Office until the dissolution of that society by the expiration of its charter in 1862. It is also interesting to note that it was in 1858 that the Government began to share in the cost of caring for and maintaining the museum at the Institution, although the entire expense was not provided for by Congressional appropriations until many years later.

The following is from the report of Secretary Henry for 1858:

"A large number of portraits, formerly in the Patent Office, of Indian chiefs and a few females of the different tribes which have from time to time visited Washington, which were painted at the expense of government, has been added to the Gallery of Art. These, with the Stanley paintings, now form perhaps the most valuable collection in existence of illustrations of the features, costumes, and habits of the aborigines of this country.

"This gallery is an object of special interest to all visitors to the national metropolis, and to none more so than to the deputations of Indians frequently called to Washington to transact business with the government. A suggestion has been made that there be procured photographic likenesses of individuals of these deputations, with which to increase the number of portraits. It would be a matter of regret were the collections ever to be separated, and it is hoped that Congress will in due time purchase the portraits belonging to Mr. Stanley, which will become more and more valuable in the progress of the gradual extinction of the race of which they are such faithful representations.

"A number of busts of distinguished individuals, that formed a part of the objects of art at the Patent Office, have also been

transferred to the Institution, and although these are not very choice illustrations of sculpture, they serve as a beginning of a collection in this line which may hereafter be worthy of the Institution."

The Institution also received in 1858 from Miss Elizabeth B. Contaxaki, of the island of Crete, an album of sketches designed and executed by her, with the assistance of six Greek gentlemen, of the principal ruins in Athens, and views of the most famous historical places there and in other parts of Greece, correctly drawn and delicately colored. This donation was transmitted by the American Minister at Constantinople through the Secretary of State.

At a meeting of the Board of Regents on February 15, 1859, it was resolved: "That the sum of two thousand dollars be appropriated, to be expended at the discretion of the executive committee, for procuring castings or moulds for castings of the chef d'oeuvres of art in Europe." This authorization was never availed of, although in his report for 1860, Secretary Henry refers to a letter from Father Secchi, of Rome, stating that he had received permission for the Institution to procure casts or moulds of celebrated statues in the Vatican.

In 1860 Secretary Henry also stated that, "A considerable number of valuable engravings have been added to the collection by donation and a series of those previously in the possession of the Institution, have been framed and hung up in different parts of the building. The plaster figures received by the Institution from the Patent Office have been cleaned and repaired, and are now exhibited in the connecting range of the west wing. The Secretary of the Interior has sent to the Institution the large stone sarcophagus brought from Syria by Commodore Elliott. It is an interesting relic of Roman sculpture, and has been placed in the south entrance hall of the building. It is proper also to mention that the relatives of the late Professor Espy have presented a half length portrait of him, which is at present placed in the library."

The additions to the art collection acknowledged by Secretary Henry in 1861 were as follows, though it should be explained that the objects from the Patent Office which had belonged to the National Institute were not actually received until July, 1862:

"A large marble bust of Pulaski on deposit; a colossal bust in plaster of Dr. Robert Hare. Another, of the same size, of Hon. George M. Dallas; also a bust of Thomas Jefferson, and another of Dr. E. K. Kane, all by purchase. They are original works of art, of considerable merit, by Henry D. Saunders.

"Besides these, a series of busts in plaster, several valuable pieces of sculpture in marble, and a number of pictures, have been received from the museum at the Patent Office. Among the busts are the following: An excellent likeness of John Vaughan, for a long time librarian of the American Philosophical Society; one of Cuvier, the French naturalist; of Hon. Dixon H. Lewis, late member of Congress, remarkable for his immense bodily size; and of the Hon. Peter Force, of this city. Among the articles in marble are a full-sized medallion of Minerva from Pompeii, a half-size copy of the Apollo Belvidere, and two other half-size ancient statues, all of elaborate finish. Among the pictures is an original portrait of Washington by the elder Peale, painted immediately after the battle of Princeton. In addition to the foregoing, the collection has been increased by one hundred large engravings presented by Charles B. King, a well-known artist, who has resided many years in this city. These engravings are copies of celebrated pictures, and are illustrations of the style of some of the best masters of the art of engraving. They were to have been bequeathed to the Institution, as Mr. King himself informed me, but he has lately concluded to present them before his death. A list of the engravings will be found in the appendix to the report of the present year, from which it will be seen that they form an interesting addition to the valuable collection of engravings already belonging to the Institution."

The acquisitions in 1862 comprised a bust of Prof. Benjamin Silliman, presented by his son, and one of Gen. William H. Sumner, presented by Mr. George Wood, of Washington.

1865

At the beginning of 1865, in spite of the adverse conditions which have been described, the collection of art objects at the Smithsonian Institution had reached considerable size, and, although only a relatively small proportion was of a character

that would entitle it to recognition in a gallery of the fine arts, yet the number of worthy examples was sufficient, as a nucleus, to stimulate activity in this direction, had the time been opportune or had not an accident intervened to bring discouragement. As will have been noted from the accounts on the preceding pages, the collection was derived in part from accessions directly to the Smithsonian Institution, as gifts, purchases and Government deposits, and in part through the transfer of the museum of the National Institute in 1862.

It has, unfortunately, not been possible to prepare a complete catalogue of the contents of the collection at this time, owing to the destruction of the manuscript records of the Institution in the fire described on a later page, and to the fact that a comprehensive list was never published. The one here given is based on such information as could be obtained from the Smithsonian reports,[a] and from an examination of such of the objects obtained during the earlier years as are still in the possession of the Institution. At the time of writing, however, there is some art material in storage, the exact nature of which can not be ascertained before the completion of the new Museum building, when it may be possible to amplify the list.

[a] Much information regarding the collection at this period, not to be found elsewhere, is contained in the following private publication: "An Account of The Smithsonian Institution, its Founder, Building, Operations, Etc., Prepared from the Reports of Prof. Henry to the Regents, and other authentic sources. By William J. Rhees, Chief Clerk of the Smithsonian Institution." This pamphlet was essentially a guide for the use of visitors. It was first issued at least as early as 1857 and continued to be reprinted during many years.

LIST OF THE ART OBJECTS AT THE SMITHSONIAN INSTITUTION AT THE BEGINNING OF 1865[a]

Portraits

WASHINGTON. *By Charles Willson Peale.*

CAPTAIN JOHN EVANS. *By John Singleton Copley.*

F. P. G. GUIZOT. *By George P. A. Healy.*

JOHN TYLER. *By George P. A. Healy.*

WILLIAM C. PRESTON. *By George P. A. Healy.*

ZACHARY TAYLOR. *By John Vanderlyn.* An unfinished sketch, made three days before the death of the President. From Col. Samuel G. Taylor, April 6, 1855.

ANDREW JACKSON. *By R. E. W. Earl.*

RICHARD RUSH, STATESMAN, REGENT OF THE SMITHSONIAN INSTITUTION. *By T. W. Wood.*

ROGER B. TANEY, CHIEF JUSTICE OF THE UNITED STATES.

JAMES A. PEARCE, U. S. SENATOR FROM MARYLAND, REGENT OF THE SMITHSONIAN INSTITUTION.

THOMAS CORWIN. *By J. M. Stanley.*

JAMES P. ESPY, METEOROLOGIST. Presented to the Smithsonian Institution in 1860 by his family.

CARDINAL MAZARIN (?).

MAHMUD I, SULTAN OF TURKEY, 1730–1754.

A BISHOP OF ENGLAND IN OLDEN TIME. Origin unknown.

JOSEPH HENRY, SECRETARY OF THE SMITHSONIAN INSTITUTION. *By A. W. Janvier, 1857.* Crayon portrait, bust.

JAMES SMITHSON. Full length portrait in the costume of an Oxford student, sitting, about one-fourth natural size. Purchased in 1850 of the widow of John Fitall, a servant of Smithson and a beneficiary under his will.

JAMES SMITHSON, AT THE AGE OF 51 YEARS. *By Johns.* Miniature on ivory. Painted at Aix la Chapelle, May 11, 1816.

JAMES SMITHSON. Medallion in copper.

COLONEL HENRY LOUIS DICKINSON, HALF BROTHER OF SMITHSON. *By Spornberg,* No. 5 Bond Street, Bath, March 1, 1805. Miniature on ivory. Signed and dated.

HUGH SMITHSON (PERCY), DUKE OF NORTHUMBERLAND, FATHER OF SMITHSON. Mezzotint.

HENRY JAMES DICKINSON, NEPHEW OF SMITHSON. Small silhouette portrait.

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[a] The paintings are in oil and the busts and statuary in plaster unless otherwise stated. For fuller explanations of the objects received from the National Institute reference should be made to the list given under that heading.

Miscellaneous Paintings, etc.

JOB AND HIS COMFORTERS. *By José Ribera (Spagnoletto).*

CATTLE PIECE, PEASANTS, ETC. *By Nicolas Berghem.* Received with the effects of James Smithson.

VIEW OF CONSTANTINOPLE FROM PERA.

GENERAL MARION GIVING DINNER TO A BRITISH OFFICER. *By Lieutenant H. C. Flagg,* U. S. Navy.

MASSACRE OF THE INNOCENTS. Italian school.

TURKISH BATTLE PIECE.

CHRIST HEALING THE SICK. *By Rembrandt.* Framed etching. Probably from the Marsh collection.

Indian Portraits and Scenes

There were in the Institution at the beginning of 1865 two series of oil paintings of North American Indians and Indian scenes, one on deposit the other the property of the Government, both being installed at the western end of the second story of the Smithsonian building. The former was the J. M. Stanley collection of 152 canvases, including a portrait of the artist by A. B. Moore. Of additions noted by Professor Henry no descriptions have been found. The latter consisted of 147 portraits painted expressly for the Government between 1825 and 1837, and, with a few exceptions, was the work of Charles B. King. The other artists represented were A. Ford, S. M. Charles and a Mr. Cooke. Complete lists of both of these collections were given in the Account of the Smithsonian Institution by William J. Rhees, cited on page 65. That of the Stanley collection is descriptive.

Engravings and Etchings

Under this heading may be mentioned the choice collection of prints purchased from George P. Marsh in 1849 and described on pages 54 to 56; the series of one hundred engravings donated by Charles B. King in 1861; and numerous prints from other sources.

Busts

JOEL BARLOW.

FRANCIS P. BLAIR. *By Clark Mills.*

ROBERT BURNS.

JOHN C. CALHOUN. *By Clark Mills.*
HENRY CLAY. *By F. Pettrich.*
BARON CUVIER. *By Louis Parfait Merlieux, 1832.*
GEORGE M. DALLAS. *By Henry D. Saunders.*
WILLIAM DARLINGTON, BOTANIST.
STEPHEN DECATUR, COMMODORE, U. S. NAVY.
CHARLES DICKENS.
MISS GERTRUDE FAIRFIELD. *By Clark Mills.*
PETER FORCE, MAYOR OF WASHINGTON, 1836–1840.
JOHN FORSYTH.
ROBERT FULTON.
BENJAMIN HALLOWELL. *By Bailey, one of his pupils.*
MISS KATE HAMPTON. *By Clark Mills.*
DR. ROBERT HARE. *By Henry D. Saunders.*
THOMAS JEFFERSON. *By Henry D. Saunders.*
DR. E. K. KANE. *By Henry D. Saunders.*
AMOS KENDALL.
DIXON H. LEWIS.
GEORGE McDUFFIE.
CLARK MILLS.
JOHN MILTON.
WILLIAM NORRIS. *By F. Pettrich.*
JAMES L. ORR.
FRANKLIN PIERCE.
JOEL R. POINSETT. *By F. Pettrich.* Marble.
WILLIAM C. PRESTON.
COUNT PULASKI. Marble.
BENJAMIN SILLIMAN.
JOHN C. SPENCER.
GENERAL WILLIAM H. SUMNER.
ROGER B. TANEY.
ZACHARY TAYLOR.
THORWALDSEN.
MARTIN VAN BUREN. *By F. Pettrich.*
JOHN VAUGHAN.
LEVI WOODBURY.
DANIEL WEBSTER. *By Clark Mills, 1848.*
WILLIAM WILSON. Medallion.

Statuary, Models, etc.

HEAD OF SAINT CECILIA. *By Thorwaldsen.* In marble. Presented to James Smithson at Copenhagen by Doctor Brandis, physician to the King of Denmark.

THE DYING GLADIATOR. *Executed by Joseph Gott,* an English sculptor. A copy in Carrara marble of this celebrated statue in Rome. Deposited by F. W. Risque.

APOLLO BELVIDERE. A small copy in marble.

BUST OF CERES. In porphoritic marble, from Pompeii.

HEAD OF BACCHANTE. Marble. In high relief. From Pompeii.

VENUS DE MEDICI. A plaster copy.

STATUE OF WASHINGTON. *By F. Pettrich.*

STATUETTE OF FERDINAND PHILIPPE D'ORLEANS, DUC D'ORLEANS. *By A. Barre, Paris, 1842.* Inscribed "A l'Institut National des Etats Unis d'Amerique, hommage de l'auteur A. Barre."

STATUETTE OF ANDREW JACKSON ON HORSEBACK. *By Clark Mills.*

STATUETTE OF DANIEL O'CONNELL. Marked "Published by Dauton of London, 1834."

BROKEN HEART. Statue. Reclining figure.

THE YOUNG HUNTER, SLEEPING CHILD, GIRL FISHING, and other models by F. Pettrich.

Miscellaneous

STONE SARCOPHAGUS FROM BEIRUT, SYRIA. Obtained and transmitted by Commodore Elliott, U. S. Navy.

ALBUM OF SKETCHES OF THE PRINCIPAL RUINS IN ATHENS AND VIEWS OF FAMOUS HISTORICAL PLACES IN DIFFERENT PARTS OF GREECE. *By Miss Elizabeth B. Contaxaki and others.*

The fire of 1865

On January 24, 1865, the Smithsonian building was visited by a serious fire, which destroyed the greater part of the art collection. A series of cases intended for ethnological specimens had been constructed in the gallery on the second floor, which made it necessary to rearrange the Indian paintings. The day was extremely cold, and with a view to their comfort in hanging the pictures the workmen brought a stove into the room and inadvertently inserted the pipe in a ventilating flue which opened under the roof. The conflagration which ensued burnt out the

entire upper story of the main building, as well as the central main towers on both the north and south sides. Fortunately the floor between the two stories was fire proof, which prevented the extension of the fire to the lower main hall and the two wings. The contents of the upper gallery were almost entirely destroyed. These, as before explained, consisted mainly of the Indian paintings by J. M. Stanley, Charles B. King and others, probably other paintings, and the marble copy of the Dying Gladiator.

The period subsequent to the fire of 1865

In 1866, the year after the fire, the library of the Smithsonian Institution was, by authority of Congress, placed in the custody of the Library of Congress, and the Marsh collection of prints and art books was sent with it, as a temporary deposit. A similar disposition was subsequently made of other parts of the art collection in connection with the Gallery of Art which bears the name of its generous founder, Mr. William W. Corcoran, and of which Secretary Henry and later Secretary Baird were members of the board of trustees. The original building at the corner of Pennsylvania Avenue and Seventeenth Street, begun just before the civil war, but occupied by the Government until 1869, was not put in final condition for its intended purpose and opened to the public until the beginning of 1874. Cooperation with the Gallery had been anticipated by Secretary Henry, and in 1873 the Board of Regents of the Institution, after a conference with Mr. Corcoran, authorized the loan of such objects as were desired, subject to recall at any time. They also proffered the aid of the Institution, through its extensive foreign correspondents and agencies, in collecting valuable works of art abroad. The deposits were made principally in 1874 and 1879 and, as enumerated in the Smithsonian reports at that time, comprised the following works:

Portraits in oil.—Guizot, President Tyler, and Senator William C. Preston, by George P. A. Healy; George Washington, by Charles Willson Peale; Prof. Joseph Henry, by Thomas Le Clear. *Engravings.*—Lioness and young, and two of deer, by J. F. Ridinger; Silenus, by Bolsevert; Hercules, by Rottsseler; a Centaur instructing Achilles, by Bervic, after Regnault; an

Interior, by Vischer, after Ostade; a Family Concert, by J. G. Wille, after G. Schalken; Holy Family, by B. Desnoyers, after Raphael; Holy Family, by unknown artist; Aurora, by Ralph Morghen, after Guido. *Etchings.*—Christ healing the sick, by Dick; Cows, by Roos; Horses, by Paul Potter; Fireside, by Boissieu; Goats (two), by Berghem; eleven etchings by Rembrandt; eleven etchings by Ostade and others; twelve etchings by Clodowiecki. *Mezzotint.*—An Old Beggar, by Townley, after Dante. *Figures in marble and plaster.*—Antique marble head of Ceres; cast of a bas-relief of "Phoebus" from a marble found in the ruins of ancient Troy, in 1873, by Doctor Schliemann; marble bas-relief of a Bacchante; copy of the Venus de Medici; Sleeping Child; The Hunter with birds and game; female sitting, with two infants; female recumbent, with a lamb; female crouching; female nude, half rising; two females standing; medallion of William Wilson; equestrian statuette of Andrew Jackson; statuette of the Duke of Orleans; statuette of Daniel O'Connell; statuette of a boy holding a ewer; wooden model of the Nelson monument in London. *Plaster busts.*—Washington, Baron Cuvier, Laplace, Dixon H. Lewis, Peter Force, Benjamin Hallowell, E. K. Kane, Thomas Le Clear, Ferdinand Pettrich, Mrs. F. Pettrich, Gustave Adolph Pettrich, six small busts of F. Pettrich's children. The Nativity and Adoration of the Kings, by Heinrich Goltzius. Bruggemann Album of Photographs, illustrating the altar screen in the Cathedral at Schleswig.

With a few exceptions, these objects remained at the Corcoran Gallery until 1896, such as were suitable for the purpose being placed on exhibition and listed in the catalogues. In the same year such parts of the Marsh collection as could be located at the Library of Congress, then in the Capitol building, were also brought back to the Institution.

After the deposit in the Library of Congress and the loan to the Corcoran Gallery, such specimens of art as remained were for the most part distributed among the offices, though many of the busts were placed on the tops of cases in exhibition halls. Besides a number of prints which had been framed for hanging on the walls, however, there was little of real merit left, and most of the objects have since been assigned to their appropriate places in the Museum classification. At this period

the promotion of art by the Institution may be said to have been at its lowest ebb. The fire had brought discouragement, and the time was not propitious for arousing a popular interest in the subject, the only means through which it could possibly be advanced.

The Centennial Exhibition at Philadelphia in 1876, however, furnished an exceptional opportunity for bringing together examples of the natural and industrial products of a large part of the world. At its close the liberal attitude of both foreign and American exhibitors resulted in the presentation to this Government of very extensive collections in which the arts and industries were most prominently represented. This acquisition, much the largest and most important ever received at any one time, led Congress to appropriate funds for the erection of the present Museum building, finished in 1881. Although the greater part of the material obtained at Philadelphia was placed on exhibition as soon as the proper arrangements could be made, the further rapid increase of the collections in various lines made it necessary to remove much of it to storage where it still remains. Among the subjects retained on display are several in which artistic workmanship is a prominent if not dominating feature, and these, through subsequent accessions, have now come to be represented to the extent of the space available for the purpose. These exhibits are mainly of the graphic arts, ceramics, lacquers, and metal and glass work, with some art fabrics and articles of personal adornment and utility. They are not extensive, but contain many objects of much value and interest. Although these subjects do not have a direct bearing on the Gallery of Art as defined at present, they are here referred to as evidence of the fact that the entire field of art has been comprehended in the scheme of the Museum, and that no opportunity to add to the collections in this direction has been neglected.

In his first annual report, that for 1888, Secretary Langley remarked:

"The words of your first secretary, that the Institution exists for knowledge in the highest sense, including not only science commonly so called, but 'the true, the beautiful, as well as the immediately practical,' remind us that one of the lines on which

the Institution was to develop according to the views of Congress, that of its connection with art, has been allowed almost entirely to lapse. It is now, however, understood that a very valuable collection of art objects, representing, perhaps, over $1,000,000 in value, has been left to the Smithsonian Institution; and it is not an abstract question when we ask what these relations are to be. It seems to me that here again the fact of the independence of the Smithsonian is of inestimable value in its possible future usefulness. No possessor of a great private gallery like either of the two or three in this country which are rising now to almost national importance—no possessor of such a gallery, knowing on the one hand what art is and on the other hand what the relations of the Government to art have been in the past, is likely to bequeath it to the nation without some guaranty, not only for its care and maintenance, but for its judicious use in the cause of national art itself.

"The Smithsonian stands here in the position of a disinterested and independent party, absolutely responsible, having a permanency such as no individual or private corporation can represent, and it might very well, it seems to me, in pursuit of its proper objects accept a trust of this kind on the condition either of seeing itself that the Government accepted it and provided for it in a proper way or handing it back to the heirs of the conditional donor. It is perhaps not too much to say that an important function of the Smithsonian which has lain long in abeyance may yet be developed in this direction."

In 1896 Secretary Langley reported to the Board of Regents as follows:

"I now desire to bring before the Regents a matter in which they may see fit to express some opinion.

"The fundamental act creating the Institution, in enumerating its functions, apparently considers it first as a kind of Gallery of Art, and declares that all objects of *art* and of foreign and curious research, the property of the United States, shall be delivered to the Regents, and only after this adds that objects of natural history shall be so also.

"The scientific side of the Institution's activities has been in the past so much greater than its æsthetic that it is well to recall the undoubted fact that it was intended by Congress to

be a curator of the national art, and that this function has never been forgotten, though often in abeyance.

"In 1849, your first Secretary, Joseph Henry, in pursuance of this function of an Institution which, in his own words, existed for 'the true, the beautiful, as well as for the immediately practical,' purchased of the Hon. George P. Marsh a collection of works of art—chiefly engravings—for the sum of $3,000, understood then to be but a fraction of its cost, and which, owing to the great rise in the market value of such things in the last fifty years, does not in the least represent its value to-day. It is impossible to state what the present value of the collection is, without an examination of the engravings and etchings, but experts that I have consulted say that the rise in all good specimens of engraving and etching during the forty-seven years which have elapsed since the purchase has been so great that if these had then the value attributed to them they must be worth from five to ten times that amount now, or even more.

"Immediately after the fire at the Institution, in 1865, doubt was felt that the building was a place of safety, and a portion of the collection was transferred to the Library of Congress, and in 1874 and 1879 other portions were lent to the newly founded Corcoran Art Gallery. The transfer was with the express understanding that they were there for deposit only, and to be reclaimed by the Regents at any time.

"A portion of the collection is identified by Mr. Spofford as in the charge of the Library at the Capitol, except a few volumes and engravings which he hopes to find at the time of the coming transfer to the new building. There is no question made by the Corcoran Gallery about the fact of the engravings and etchings which they have on deposit.

"In view of the fact of the coming occupancy of the New Congressional Library, in which it is expected that special quarters will be assigned to the Smithsonian deposit, both for storing in the 'East Stack' of its now over 300,000 titles, and of a suitable room for their consultation, and of the further fact that the Corcoran Gallery will also shortly move into a new building, I have thought it might be desirable for the Regents to take action looking to the reclamation of the engravings, etchings, and other works of art.

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PRINT ROOM, SMITHSONIAN BUILDING, FURNISHED IN 1896

(See page 75)

"This building has since been made fireproof, and recent changes have given it means of properly caring for these collections."

Senator Gray offered the following resolution, which was adopted:

"*Resolved*, That the question of the propriety of bringing the works of art belonging to the Institution under the more immediate control of the Board of Regents be referred to the Executive Committee and the Secretary, with power to act."

In his report for 1900, referring to the resolution of the Board of Regents, Secretary Langley adds:

"In pursuance of this the Institution brought back to its own keeping a number of prints of value, both from the Library of Congress and the Corcoran Gallery, leaving, by an amicable understanding with the latter establishment, as a loan, a few of the works of art, notably a large picture by Healy.

"The old name of the collections was the 'Gallery of Art,' a title which seems almost too ambitious for the present collections of the Institution, though it is to be hoped that this designation will be justified by their future increase. These have been placed by me in a room specially fitted up for that purpose (the Art Room), under the temporary charge of the librarian."

The room to which Secretary Langley refers as having been assigned to art purposes is one of the larger apartments on the second floor of the east wing of the Smithsonian building, measuring about 32 feet long by 14 feet wide and 11 feet 10 inches high. It has been artistically fitted up and furnished, having a frieze of plaster copies in reduced size of a part of the Elgin marbles, below which hangs a series of photographs of portraits by eminent masters. Two large cases of drawers designed for prints occupy one end of the room, while several bookcases for important art works are placed along the sides. The room also contains many small bronzes and other art objects.

It would be very difficult under existing conditions to prepare a catalogue of all the examples of art received since the time of the fire in 1865, and such a list is not called for in this connection. Some of the more noteworthy acquisitions of pictures, bronzes and productions in plaster are, however, enumerated herewith.

SOME OF THE ACQUISITIONS SINCE 1865

Benefactors of the Institution

JAMES SMITHSON:

In academic cap and gown, at the age of probably 25 years; water color on board, 7 by 6 inches; signed "Bone." Purchased by the Institution in 1887 of James Gunn, London.

Portrait. *By L. Moeller.* Crayon bust. 30 by 25 inches. Apparently copied from the miniature by Johns.

Memorial tablet. *By William Ordway Partridge, 1896.* A bronze copy is in the English church at Genoa, Italy, where Smithson was buried and where his body remained until brought to Washington in 1904. A plaster and a marble copy are at the Smithsonian Institution. 39 by 28½ inches.

THOMAS GEORGE HODGKINS. *By Robert Gordon Hardie.* Portrait. Oil on canvas. 36 by 26 inches. Signed.

ROBERT STANTON AVERY. Crayon bust.

Regents of the Institution

Besides many photographs of Regents, the Institution possesses a few oil paintings and crayon portraits of deceased members of the Board. The paintings are as follows:

RICHARD RUSH. *By T. W. Wood, January, 1856.* Three-quarters length. Oil on canvas. 40½ by 30½ inches.

CORNELIUS CONWAY FELTON. Bust. Oil on canvas. 34 by 27 inches.

LOUIS AGASSIZ. *By W. Ingalls.* Bust. Oil on canvas. 36 by 30 inches. Signed.

The crayon portraits, mostly on a photographic base, are of Alexander Dallas Bache, Salmon Portland Chase, Henry Coppée, George Mifflin Dallas, Nathaniel Cobb Deering, Millard Fillmore, Asa Gray, John Maclean, Justin Smith Morrill, Peter Parker, William Tecumseh Sherman, Roger Brooke Taney, Morrison Remick Waite. Of W. W. Seaton there are a wash drawing, and a medallion head, bas-relief, in plaster, by Henry D. Saunders.

Secretaries of the Institution

JOSEPH HENRY:

Portrait. *By Thomas Le Clear, N. A.* Three-quarters length. Oil on canvas. 46 by 33 inches. Signed and dated 1877.

Portrait. *By W. Ingalls.* Half-length. Oil on canvas. 36½ by 30½ inches. Signed.

Portrait. *By C. Schussele.* Unfinished head. Oil on canvas. 15 by 13½ inches.

Portraits. Crayon bust. *By M. G. Dayton, Henry Ulke,* and *Rachman.*

Plaster busts. *By W. W. Story, Herbert Adams, Clark Mills,* and *C. V. Burton.*

Mold of the Princeton tablet. *By Augustus St. Gaudens.*

SPENCER FULLERTON BAIRD:

Portrait. *By Robert Gordon Hardie.* Half length. Oil on canvas. 36 by 29 inches. Signed and dated 1895.

Portrait. *By Henry Ulke.* Bust. Oil on canvas. 30 by 25 inches. Signed and dated 1887.

Portraits. Crayon bust. *By Henry Ulke* and *Rachman.*

SAMUEL PIERPONT LANGLEY. *By Robert Gordon Hardie.* Portrait. Half length. Oil on canvas. 30 by 25 inches. Signed and dated 1893.

Assistants and Collaborators of the Institution

ROBERT HARE. *By Alvan Clark.* Bust. Oil on canvas. 30 by 25 inches.

ISAAC LEA. Crayon bust. Presented to the Institution by Doctor Lea, May 29, 1884.

CHARLES C. JEWETT, ASSISTANT SECRETARY, 1847–1855. Crayon bust.

JOHN WESLEY POWELL. *By E. C. Messer.* Three-quarters length, seated. Oil on canvas. 48½ by 38¼ inches. Signed and dated 1889. Presented to the Institution by Mrs. Powell, 1906.

ELLIOTT COUES. Half length, seated. Oil on canvas. 36 by 30 inches. Bequeathed to the Institution by Mrs. Coues and accepted January 23, 1907.

GEORGE BROWN GOODE, ASSISTANT SECRETARY IN CHARGE U. S. NATIONAL MUSEUM. Crayon bust.

JEROME HENRY KIDDER. *By Anton Frey.* Crayon bust. Presented by members of the staff of the Institution.

Washington

The Lewis collection of Washington relics purchased by the Government in 1878, stored for a time at the Patent Office, and, with one exception, transferred to the National Museum in 1883, contains the following:

PORTRAIT OF WASHINGTON. *By unnamed artist.* Half length. Life size. It is said that this portrait was regarded by the family as the best likeness of Washington that had been painted. It was retained at the Patent Office.

MINIATURES OF GENERAL AND MRS. WASHINGTON. *By John Trumbull.* Executed from life during the period 1792–1794, when the artist spent much time at the Executive Mansion in Philadelphia, engaged in painting his full length portrait of the President. Oil on wood, in the original frames, which measure 7 by 6 inches. The oval exposure of the pictures measures 3⅝ by 2¾ inches.

PAINTING REPRESENTING FALLS, SUPPOSED TO BE GENESEE FALLS, NEW YORK. Oil on canvas. 39 by 49½ inches. This picture is said to have hung in the home of Washington at Mount Vernon.

MOONLIGHT SCENE FROM A GROTTO ON A ROCKY COAST, PROBABLY ITALIAN. Painting. Oil on canvas. 31 by 43½ inches. From Mount Vernon, like the last.

MINIATURE OF BUSHROD WASHINGTON. *By Saint Mémin.* Engraving touched up with crayon, circular, about 2½ inches in diameter.

THE RIGHT HONORABLE COUNTESS DOWAGER OF HUNTINGTON. *Engraved by J. Fittler, Engraver to His Majesty.* From a painting by R. Bowyer, Miniature Painter to His Majesty. Size of impression 6¼ by 5¼ inches. Presented to Washington by the Countess.

The following plastic representations of Washington have also been added to the collections in the National Museum:

PLASTER BUST OF WASHINGTON. *By Clark Mills, 1853.* Copy of the original life cast made by Jean Antoine Houdon at Mount Vernon in 1785. Gift of Miss Elizabeth Bryant Johnston, June 15, 1903.

BRONZE BUST OF WASHINGTON. Copy of the Houdon bust. Cast at the National Fine Art Foundry, New York. From Maurice J. Powers, 1889.

PLASTER STATUE OF WASHINGTON. *By William Rudolph O'Donovan.* Life size. Military uniform. Copy of the bronze statue ordered by the State of New York for the headquarters at Newburgh. From Maurice J. Powers.

The Grant Collection

This notable collection, presented to the Government in 1886 for deposit in the National Museum, by Mrs. Julia Dent Grant and William H. Vanderbilt, contains, among many examples of fine gold, silver and bronze work, porcelain vases, etc., the following:

BUST OF GENERAL U. S. GRANT. *By Joseph A. Bailly.* Life size. In marble.

GENERAL GRANT AND FAMILY. *By W. Cogswell, 1867.* Painting. Life size group. Oil on canvas.

PORTRAIT OF GENERAL WINFIELD SCOTT. *By William Page.* Full length, seated. Oil on canvas. 60¼ by 39¾ inches.

Gifts to the Institution by John Watts de Peyster

COLONEL DE HEER ABRAHAM DE PEYSTER. *By George E. Bissell.* Full length sitting figure in bronze. About one-half life size. Model of the heroic statue in New York, 28 inches high. Signed.

JOHN WATTS:

Full length figure in bronze. *By George E. Bissell.* About one-fourth life size. 18 inches high. Signed.

Full length figure in bronze. *By George E. Bissell.* About one-fourth life size. 18½ inches high. Signed.

FREDERIC DE PEYSTER. *By George E. Bissell.* Bronze bust. About one-half life size. 14½ inches high.

JOHN WATTS DE PEYSTER. Bronze bust. About one-half life size. 12 inches high.

NAPOLEON I:

Bronze bust. *By Canova.* About one-half life size. 11¼ inches high.

Bronze bust. *By L. Kley.* 5 inches high. Signed.

Bronze bust. *By Linèdo.* 8½ inches high. Signed.

Bronze statuette. Seated. 5 inches high.

Plaster statuette. *By George E. Bissell.* 15½ inches high. Signed.

VOLTAIRE. Bronze bust. 5½ inches high.

5922—09——6

FIELD MARSHAL. Bronze statuette. 6½ inches high.

BRONZE BUST OF A LADY. *By Bouret.* 9½ inches high. Signed.

EGYPTIAN RUNNER. Statuette. Reproduction by the Henry-Bonnard Bronze Company, New York, 1886. 14 inches high.

TERRIER DOG. *By Jacquemart.* Bronze figure. 20 inches high. Signed.

DOG GAMBLER. *By E. Salmon.* Bronze figure. 16 inches high.

DOG TIPPOO SAIB. Bronzed white metal. 15½ inches high.

Seven paintings by Livingston, oil on canvas: Mount Desert, Maine, 1851 (four); Bear Island Light House, Maine; Landscape; and Falls.

Three paintings by Henry Inman, oil on panel: Cave Scene; Landscape; and Portrait bust of a Huguenot Gentleman, time of Charles IX.

PORTRAIT bust of a Lady. Oil on panel.

PORTRAIT bust of a Man. Oil on canvas.

Miscellaneous Paintings

PORTRAIT OF CHARLES DARWIN. *By E. F. Andrews.* Half length. Oil on canvas. 30¼ by 25½ inches. Signed and dated 1862.

Presented to the Museum in 1883 by the artist.

PORTRAIT OF ALFRED VAIL. *By J. B. Flagg.* Half length. Oil on canvas. 30½ by 37½ inches.

Bequest of Mrs. Amanda O. Vail. Received June 8, 1894.

PORTRAIT OF S. F. B. MORSE. *By E. L. Morse.* Head. Oil on canvas. 21¼ by 15¾ inches. Signed and dated 1895.

Painted for the Museum historical collection and lent by the Telegraphic Historical Society, April 22, 1896.

PORTRAIT OF CYRUS W. FIELD. *By Daniel Huntington.* One-half figure. Oil on canvas. 14¼ by 13¼ inches. Signed and dated 1866.

Lent by his daughter, Mrs. Isabella Field Judson, June 29, 1897.

MINIATURE OF CYRUS W. FIELD. *By Henry Shumway, 1893.* One-half figure. Oil on ivory. 5 by 4 inches.

Lent by his daughter, Mrs. Isabella Field Judson, June 29, 1897.

THE MARCH OF TIME. *By Henry Sandham.* Oil on canvas. 144 by 252 inches. Signed.

Presented to the Institution by the artist, November 22, 1902. This picture was exhibited in the National Museum during several years prior to its presentation. According to the artist, the subject was suggested by the reunion of the Grand Army of the Republic in Boston in 1889. It represents a parade of veterans containing the portraits of many soldiers who were conspicuous in the civil war, from the grade of private to the rank of lieutenant-general. On the right is a group of women, also including portraits of several who rendered distinguished services in the same connection.

Painting representing a scene from the story of the GENTLEMAN OF FRANCE. *By Antoine Etex.* Oil on wood. 6 by 11 inches.

This little picture, presented to the Museum by Mr. Nathan Appleton, December 12, 1903, is signed *Etex.* A slight abrasion of the paint before the name seems to have removed an initial. Mr. Appleton states that the painting was by Antoine, who was born in Paris in 1808 and died in 1888. He was a sculptor, painter, architect, engraver, and writer on art subjects, but worked chiefly as a sculptor.

PORTRAIT OF GEORGE CATLIN, 1796–1872. *By W. H. Fisk, R. A., 1849.* Three-quarters length, oil on canvas. 49½ by 39½ inches.

Lent to the National Museum by Mrs. Louise Catlin Kinney, May 24, 1904.

PORTRAIT OF GENERAL JOSÉ ANTOINE PAEZ, 1790–1873, LIBERATOR AND PRESIDENT OF VENEZUELA. *By John J. Peoli.* Full length, in military uniform. Oil on canvas. 85¼ by 61¼ inches. Signed and dated 1890.

Presented to the National Museum by the children of the artist through his daughter, Mrs. Mary Peoli Maginn, December 7, 1905.

PORTRAIT OF DR. WILLIAM T. G. MORTON. *By William Hudson, jr.* Half length. Oil on canvas. 36 by 29 inches. Signed and dated 1845.

Gift of Dr. William James Morton, January 28, 1908.

PORTRAIT OF THE LATE EMPRESS DOWAGER OF CHINA, REPRESENTING HER MAJESTY, HSI TZU, SEATED ON HER THRONE, SURROUNDED WITH THE EMBLEMS OF GOOD FORTUNE. *Painted by Katherine A. Carl*, at the Imperial Palace, Peking, 1903, and presented to the United States by the Government of China.

CATLIN INDIAN PAINTINGS.

This collection, referred to on page 51, was presented to the Museum in 1879 by Mrs. Joseph Harrison, of Philadelphia.

PAINTINGS BY J. J. AUDUBON.

Some years ago the Museum obtained by purchase four original paintings of birds by this distinguished ornithologist and artist, several of the figures of which were reproduced in his well-known work. One of these paintings was executed in oil on canvas and represents the rose-breasted grosbeak. The others are water colors on paper and depict both sexes of the cardinal, the purple grackle and the towhee. The Museum also has four of the copper plates from which were printed the illustrations for "The Birds of America."

HISTORY OF PAINTING.

A selection of about 250 of the celebrated autotypes published by Adolph Braun & Co., of Dornach, illustrating the history of painting from the time of Cimabue and Giotto. Each of the greater masters is represented by copies of from one to six paintings, as far as it was possible to obtain them.

Miscellaneous Sculpture, Models, Bronzes, etc.

The Institution and Museum have received many objects of art other than paintings which, for the most part, have not been segregated except such as have been incorporated in the collections illustrating the arts and crafts and American history. The collection of busts now numbers several hundred, but only a very few of these are of more than historical value. The following are especially worthy of mention:

STATUE OF WASHINGTON. *By Horatio Greenough.* Colossal, partly nude, figure in Carrara marble, seated in a Roman chair, on which are carved several small accessory figures. Washington is represented with his right hand pointing upward and with his left holding a sheathed sword. Height about 11 feet; base, 5 feet 6 inches by 8 feet 6 inches.

This notable work, authorized by act of Congress, July 14, 1832, was intended to be placed in the center of the rotunda of the Capitol, above a tomb to be constructed in the crypt for the remains of the first President. The statue was received from Italy in 1840, and although those in charge at Mount Vernon declined to allow the removal of the body of Washington, the memorial was installed the next year in the rotunda where it remained until 1843, when it was removed to the Capitol grounds. Through the long exposure in the open air it has become much damaged and defaced. Its cost was $45,000.

The statue was transferred to the custody of the Smithsonian Institution by a joint resolution of Congress approved May 22, 1908, as follows: "That the statue of President Washington, now located in the Capitol grounds east of the Capitol, be, and the same is hereby, transferred to the custody of the Smithsonian Institution." The expenses of the transfer were provided for by the following item in the deficiency act approved May 30, 1908: "For the transfer of the marble statue of Washington, by Greenough, from the plaza in front of the Capitol to the Smithsonian Institution, under the direction of the Secretary of the Smithsonian Institution and the Superintendent of the Capitol Building and Grounds, including the construction of a foundation and a marble base, five thousand dollars."

It is now installed in the northern end or apse of the west hall of the Smithsonian building, on a base of pinkish gray Tennessee marble, about 3½ feet high.

MARBLE BUST OF MAJOR WALTER REED, SURGEON, U. S. ARMY. *By Hans Schuler*, of Baltimore.

Deposited by the Walter Reed Memorial Association, 1906.

ANIMAL SCULPTURE. *By Edward Kemeys.*

Since 1883 the National Museum has had continuously on exhibition a greater or less number of the models of American animals, in both bronze and plaster, by this distinguished sculptor. About 90 are still on deposit, the property of Mrs. Kemeys. The Museum owns the plaster model of the crouching cougar, called The Still Hunt, the original of the bronze cast in Central Park, New York. It was presented by the artist in 1883.

CHINESE BRONZE VASE OF THE SHANG DYNASTY, 1762 B. C., WITH CARVED WOODEN STAND. For holding the wine used in temples for libations. Height of vase, 17 inches; height over all, 26½ inches.

Presented to the Museum by Chang Yen Hoon, Chinese Minister in Washington, 1889.

CHINESE BRONZE VASE OF THE CHOW DYNASTY, ABOUT 2,500 YEARS AGO. Contains an inscription of 28 characters, several of which are illegible, making it impossible to determine the precise date of its manufacture. Height with base, 11½ inches.

Presented to the Institution by His Imperial Chinese Majesty's Special Ambassador to Queen Victoria's Jubilee, August 11, 1897.

HORACE CAPRON JAPANESE COLLECTION.

This important collection, gathered by General Capron during a four years' residence in Japan, 1871 to 1875, as commissioner and adviser in chief to the Kai Taku Shi, was purchased for the Museum by act of Congress approved March 3, 1891, the sum appropriated being $10,000. Many of the pieces are very old and some are Imperial gifts. Besides a series of 63 gold and silver coins, it consists of 151 articles, including 48 bronzes, 34 ivory carvings, 36 examples of lacquer, and 8 pieces of Satsuma faïence.

ALPHEUS HYATT, NATURALIST, 1838–1902, OF CAMBRIDGE, MASS. *By Harriet Hyatt Mayer.* Plaster life-size relief. Bust in profile. Circular. Diameter 24 inches.

Presented to the National Museum February 5, 1904, by the artist.

BENJAMIN SILLIMAN, CHEMIST. *By Prof. John F. Weir.* Plaster copy of the bronze statue at Yale University. 8 feet high.

Presented to the Institution by Benjamin Silliman, jr., 1884.

THOMAS LE CLEAR, PAINTER. *By William R. O'Donovan.* Plaster bust. New York, 1876.

HODGKINS MEDAL. Smithsonian Institution. Original plaster models. Obverse by T. C. Chaplain, Paris. Diameter 9⅛ inches. Signed. Reverse by Augustus Saint Gaudens. Diameter 7½ inches..

HISTORY OF SCULPTURE.

The Museum possesses a series of plaster casts of the most famous sculptures of the Assyrians, Egyptians, Greeks, and Romans, designed to illustrate the history of glyptic art. It consists of the tablet of the Sun God of Sippara, several slabs with reliefs, the Wounded Lioness, Assyrian; the column of Hammurabi and the circular monument of Tello, Babylonian; the lid of the sarcophagus of Sebaksi, the recumbent lion, the lid of the sarcophagus of Ankhur-ferabra, Hapi, God of the Nile, Horus with Altar, Egyptian; the Harpy Tomb, the head of the Discobolus, the Laocoon group, the Two Fates, the Hermes of Andros, Orpheus, the Eleusinian relief, Ceres, eleven casts from Aretine moulds in the possession of the Boston Museum of Fine Arts, Greek; four casts from the Arch of Trajan, Roman; and a cast of the statue of Moses by Michelangelo, Italian.

THE NATIONAL GALLERY OF ART

The circumstances which led to the assumption in 1906 of the title National Gallery of Art have been noted in the Introduction and will be found so fully discussed on later pages that little need be said upon the subject in this connection. While the Smithsonian Institution, through the Museum, has been the custodian of the collections of art as well as of natural history belonging to the nation ever since the completion of its building, yet the fine arts have been too poorly represented to warrant their segregation under a specific designation. With the bequest of Harriet Lane Johnston, however, the conditions changed and, although, under the terms of the fundamental act of 1846, the Board of Regents were fully entitled to employ the name National Gallery, it was necessary to justify its adoption to the executors of Mrs. Johnston's will by action of the Court. In the light of subsequent events, it is very fortunate that such a step was deemed imperative and was taken, since it not only secured to the people a gift of great value, but also inspired an active and widespread interest in the subject. This benefaction came, it would seem, at the opportune time, as it was immediately followed by two gifts of exceptional size and importance, one from Mr. Charles L. Freer the other from Mr. William T. Evans, and by a number of smaller donations. The lack of space, soon to be overcome, has prevented active solicitation in behalf of this department, and has caused many would-be contributors to await the better accommodations which are at present in course of adjustment.

It may now truly be said that the National Gallery has taken form and its continued progress seems assured, although it is still too early to foretell its future scope. For many years all the departments of the Museum have been in an overcrowded condition, amounting almost to confusion among those immense collections which are not on public exhibition. The large additional area to be afforded by the new building will permit the

restoration of order and the entire reorganization of the collections. One of the first acts will be to assemble the recent donations of paintings, excepting those of Mr. Freer, together with a few from the older collections and several interesting loans. To an account of this worthy nucleus the following pages are entirely restricted.

THE HARRIET LANE JOHNSTON COLLECTION

Mrs. Harriet Lane Johnston, the niece of James Buchanan, who accompanied him when minister abroad and who was mistress of the White House during his term as President, had assembled at her home in Washington some important works of art, including a number of paintings by distinguished masters, and numerous articles of historical interest and value. Upon her decease on July 3, 1903, it was found that she had bequeathed this entire collection to the Corcoran Gallery of Art under certain specified conditions and subject to the provision "that in the event that the Government of the United States shall establish in the city of Washington a national art gallery that the said articles shall, upon the establishment of said national art gallery, be, by the said trustees of the Corcoran Gallery of Art and their successors, delivered to the said national art gallery, and upon such delivery shall become the absolute property of the said national art gallery established by the United States."

The conditions were of such a character as to cause the Corcoran Gallery to decline the bequest. From what has subsequently been learned Mrs. Johnston seems not to have been aware that the Smithsonian Institution had been named as the depository for the objects of art belonging to the nation, possibly from the fact that it had never been formally designated as the National Gallery of Art.

The executors of the will, although desiring to carry out its intent and render possible the maintenance of the collection in its integrity in Washington, felt themselves without authority to award it to the Smithsonian Institution under the circumstances, and the Congress then in session (1903–4) was too near

MRS. HARRIET LANE JOHNSTON

PHOTOGRAPH TAKEN IN PARIS IN 1855

[illegible]

[illegible]

[illegible]

MRS. HARRIET LANE JOHNSTON

FROM A PHOTOGRAPH TAKEN IN PARIS IN 1898

its close to secure what was then deemed necessary legislation, although an appropriate resolution was reported from the Senate Committee on the Library.

The annual message of President Roosevelt to the Fifty-eighth Congress, third session (dated December 6, 1904), contains the following clause:

"The collection of objects of art contemplated in section 5586 of the Revised Statutes should be designated and established as a national gallery of art, and the Smithsonian Institution should be authorized to accept any additions to said collection that may be received by gift, bequest, or devise."

No action followed in Congress, but the executors of the Johnston estate still feeling it incumbent upon them to prevent the disposal of the collection by sale, filed a suit on February 7, 1905, in the supreme court of the District of Columbia, asking a construction of certain doubtful clauses in the testament. By direction of the President, the Attorney-General, on behalf of the United States, on February 10, 1905, entered its appearance in the suit, claiming an interest in the matter.

It is understood that all the legatees under the will agreed to the contention of the Government except the Harriet Lane Home, of Baltimore, founded by Mrs. Johnston, which had an interest in the residuary estate, and which, from a sense of obligation to a public charity, deemed a judicial decision necessary, although at least some of the trustees of the Home were in favor of having the objects kept together as a perpetual memorial to their deceased relative and friend. On October 28, 1905, the Government filed its answer to the bill of the Harriet Lane Home, claiming that the United States had established a National Art Gallery at and in connection with the Smithsonian Institution, by virtue of authority granted in section 5586 of the United States Revised Statutes. Testimony was submitted on the part of the Institution before an examiner on June 8, 1906. The decision was favorable to the Institution, and the decree of the court is of exceptional importance, since it definitely establishes the fact that the collection of art contemplated in the fundamental act is the National Gallery of Art within the meaning and intent of the law.

The full text of the decree is as follows:

IN THE SUPREME COURT OF THE DISTRICT OF COLUMBIA.

D. K. ESTE FISHER, AND OTHERS, EXECUTORS and Trustees under the Last Will and Testament of Harriet Lane Johnston, deceased,
v.
HARRIET LANE HOME FOR INVALID CHILDREN of Baltimore City, and others.

Equity, No. 25,160. Doc.

This cause coming on for hearing in respect to the subject matters set forth in the Thirteenth Paragraph of the Bill of Complaint; the allegations of the said paragraph, the Answers thereto of the several Defendants, the provisions of the Last Will and Testament and of the several codicils thereto of the Testatrix, Harriet Lane Johnston, and the testimony taken on behalf of the United States of America in support of its answer to the allegations of the said thirteenth paragraph of the Bill of Complaint, having been by the Court (after argument of counsel for the United States of America and for the Defendant the Harriet Lane Home for Invalid Children of Baltimore City, the residuary legatee and devisee named in the said Last Will and Testament of the said Testatrix) fully considered,

It is, therefore, on this eleventh day of July, in the year 1906, by the Supreme Court of the District of Columbia, sitting in Equity, and by the authority thereof, adjudged, ordered and decreed,

That there has been established by the United States of America in the City of Washington a National Art Gallery, within the scope and meaning of that part of the codicil bearing date April 21, 1902, made by the said Harriet Lane Johnston to her Last Will and Testament, in the proceedings in this case mentioned, wherein she gave and bequeathed the pictures, miniatures and other articles, to the Trustees of the Corcoran Gallery of Art, and in the event of the Government establishing in the City of Washington a National Art Gallery, then that the said pictures and other articles above mentioned should be delivered to the said National Art Gallery and become its property; and that the said National Art Gallery is the National Art Gallery established by the United States of America at, and in connection with, the Smithsonian Institution located in the District of Columbia and described in the Act of Congress entitled an Act to establish the "Smithsonian Institution" for the Increase and Diffusion of Knowledge among men, approved August 10, 1846, 9 Stat. L. 103, (Title LXXIII, Section 5579 R. S. U. S.) and the subsequent Acts of Congress amendatory thereof; and it is further adjudged, ordered and decreed, that the United States of America is entitled to demand and receive from the surviving Executors of the said Harriet Lane Johnston, the Complainants named in the Bill of Complaint in this case, all of the above mentioned pictures, articles of

sculpture, engravings, miniatures and other articles, the same to be and become a part of the said National Art Gallery so established by the United States of America at, and in connection with, the said Smithsonian Institution.

And whereas, the said Testatrix, Harriet Lane Johnston, in bequeathing the said pictures and other articles to the Trustees of the Corcoran Gallery of Art, in and by the codicil hereinbefore mentioned to her said Will, made it a condition of the said bequest that the said articles should be kept together in a room provided for the purpose, and to be designated as the "Harriet Lane Johnston Collection;" and whereas it is apparent that it was the design of the said Testatrix if the said pictures and other articles bequeathed in connection with the same should belong to, and become a part of the National Art Gallery established in the City of Washington by the United States of America, that the above mentioned provision for the keeping together in a room all of the said articles so bequeathed, and that the same should be designated as the "Harriet Lane Johnston Collection" (prescribed as the condition upon which the same should become the property of the Trustees of the Corcoran Gallery of Art) should be the condition upon which they should become part of the National Art Gallery established by the United States of America,

Now therefore, it is further adjudged, ordered and decreed, as a condition upon which the title of the United States of America shall be acquired in the said pictures and other articles hereinbefore mentioned, that the same shall all be kept, so as to form one distinct collection, in one hall or room in one of the buildings of the Smithsonian Institution, the several classes of the said articles being arranged and located in said hall or room according to the best judgment of the Secretary of the Smithsonian Institution; and that in an appropriate, prominent and permanent way, the said Collection shall be designated and declared to be the "Harriet Lane Johnston Collection."

And it is further adjudged, ordered and decreed, that the costs of the proceedings in this case in connection with this decree shall be paid by the complainants as Executors of Harriet Lane Johnston, deceased.

WENDELL P. STAFFORD, *Justice.*

In accordance with this decree, the Harriet Lane Johnston collection was, by an order of the court dated July 18, 1906, delivered to the Smithsonian Institution on August 3, following, and recorded under accession No. 46,383. It was immediately installed in the reception room and office of the Secretary, in the Smithsonian building, where it remained until November 20, when it was transferred to the temporary picture gallery in the Museum building. In this place the paintings and marbles are arranged along the south wall, and the miscellaneous objects in an exhibition case close by. The total number of pieces is thirty-one, as described below.

CATALOGUE OF THE HARRIET LANE JOHNSTON COLLECTION

Paintings

BEECHEY, SIR WILLIAM.

Born in Burford, Oxfordshire, England, 1753; died in Hampstead, 1839. Became a student of the Royal Academy, London, in 1772. Painted portraits and pictures in Hogarth's manner for several years in Norwich, after which he returned to London, where for a long period he enjoyed uninterrupted favor with the fashionable world. In 1793 he was appointed royal portrait painter by Queen Charlotte, whose portrait he executed, and became A. R. A. In 1798 he was knighted by King George III for his equestrian picture, now at Hampton Court, which represents the King reviewing troops in Hyde Park, and the same year he was made R. A.

PORTRAIT OF MISS MURRAY.

On canvas, 30 H., 25 W.

BROWN, JOHN HENRY.

Born in Lancaster, Pa., 1818. Painter of miniature portraits on ivory and canvas. Self-taught. He began his professional career in 1845 in Philadelphia, where he subsequently resided. He was eminently successful and had many distinguished sitters, among whom were James Buchanan and Abraham Lincoln. Of the former he painted two portraits, one of which is that named below. Mr. Brown was elected a member of the Philadelphia Academy of Fine Arts in 1862. He received a medal for ivory miniatures at the Centennial Exhibition of 1876.

MINIATURE OF PRESIDENT BUCHANAN.

Oil on ivory. Oval; 5 H., 3¾ W.

CONSTABLE, JOHN.

Born at East Bergholt, in Suffolk, England, 1776; died in London, 1837. Landscape painter, and R. A. The following characterization of Constable's work is from the Illustrated Catalogue of Paintings in the Metropolitan Museum of Art, 1905: "His style was very broad and powerful, and his landscapes are possessed of a noble quality which reveals the beauty of English cultivated scenery in the most charming manner, and his landscapes, in which mills, weirs, and dykes are prominent features, often glisten with the early morning dew, or, wet with rain, sparkle in the sunlight bursting through the storm clouds in the sky. He was both vigorous and realistic; strong in his originality, yet refined and cultivated in his mind. His pictures possess a quality which fill a place unoccupied by any other English landscape painter, and they have done much to form the style of the modern French landscape school."

THE VALLEY FARM.

One of several copies of the same subject by Constable.

On canvas, 25 H., 29¾ W.

HARRIET LANE JOHNSTON

...ILT LANE J...NSTON COLLECTION

Paintings

...d at Hampstead, 1836
... in 1772. Painted por-
... years in Norwich, after
..., moved he enjoyed unin-
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... King George III for ...
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... canvas, 30 H., 25 W.

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... exhibition career in 1845 in
... He was eminently suc-
... whom were James
... brother he painted two por-
... Mr. Brown was elected an
... Fine Arts in 1862. He ...
... Royal Exhibition of 1876.

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... which reveals the hea...
...ong manner, and his ...
... prominent features ...
... with rain, sparkling in the
... sky. He was born wi...
... yet refined and cultivated
... such filial piety ... innocent
... they have done much to
... schools.'

...Y FARM.

... by Constable.

On canvas, ... H., 20¼ W.

JOHN HOPPNER — MRS. ABINGTON

HARRIET LANE JOHNSTON COLLECTION

(See page 95)

The Prince will drop all Royal state on leaving my dominions & travel under the name of Lord Renfrew as he has done when travelling on the Continent of Europe.

The Prince Consort wishes to be kindly remembered to you.

I remain,
Ever,
Your good friend

VICTORIA.

WINDSOR CASTLE.

Nov. 19, 1860.

MY GOOD FRIEND:

Your letter of the 6th ult: has afforded me the greatest pleasure, containing, as it does, such kind expressions with regard to my Son, & assuring me that the character & object of his visit to you & to the United States have been fully appreciated, & that his demeanour & the feelings evinced by him have secured to him your esteem & the general good will of your Countrymen.

I purposely delayed the answer to your letter until I should be able to couple with it the announcement of the Prince of Wales's safe return to his home. Contrary winds & stress of weather have much retarded his arrival, but we have been fully compensated for the anxiety which this long delay has naturally caused us, by finding him in such excellent health and spirits & so delighted with all he has seen & experienced in his travels. He cannot sufficiently praise the great cordiality with which he has been everywhere greeted in your Country & the friendly manner in which you have received him; & whilst, as a Mother, I am most grateful for the kindness shown him, I feel impelled to express at the same time how deeply I have been touched by the many demonstrations of affection personally towards myself, which his presence has called forth.

I fully reciprocate towards your Nation the feelings thus made apparent, & look upon them as forming an important link to connect two Nations of kindred origin & character, whose mutual esteem & friendship must always have so material an influence upon their respective development & prosperity.

The interesting and touching scene at the grave of General Washington, to which you allude, may be fitly taken as the type of our present feeling, & I trust, of our future relations.

The Prince Consort, who heartily joins in the expressions contained in this letter, wishes to be kindly remembered to you, as we both wish to be to Miss Lane.

Believe me always,
Your good friend

VICTORIA.

LADY C

[illegible] you.

VICTORIA.

Nov. 19, 1860.

[illegible] great pleasure, contain-
[illegible] to my Son, & assuring
[illegible] to the United States
[illegible] you & the feelings evinced
[illegible] & the general good will of your

[illegible] to your letter until I should be able to [illegible] the gratifying intelligence of the Prince of Wales's safe return to his [illegible] & stress of weather have much retarded his arrival. We have been fully compensated for the anxiety which this long [illegible] naturally caused us by finding him in such excellent health and [illegible] & delighted with all he has seen & experienced in his travels. He [illegible] of such kindness & attention with which he has been [illegible] & the kindly manner in which you [illegible] & which [illegible] most grateful for the kind- [illegible] I feel unable [illegible] to say at the same time how deeply I have been touched by the [illegible] of affection personally towards myself, which has prompted [illegible].

I fully reciprocate the sentiments you express, & the feelings thus made apparent, & look upon them as forming an important link to connect two Nations of kindred origin & character, whose mutual esteem & friendship must always have so powerful an influence upon their respective development & prosperity.

The interesting and touching scene at the grave of General Washington, to which you allude, may be fitly taken as the type of our present feeling, & I trust, of our future relations.

The Prince Consort, who heartily joins in the expressions contained in this letter, wishes to be kindly remembered to you, as we both wish to be to Miss Lane.

Believe me always,
Your good friend

VICTORIA.

SIR THOMAS LAWRENCE — LADY ESSEX AS JULIET

HARRIET LANE JOHNSTON COLLECTION

(See page 95)

JAFFA, *March 29th, 1862.*

DEAR MR. BUCHANAN:

Permit me to request that you will accept the accompanying portrait as a slight mark of my grateful recollection of the hospitable reception and agreeable visit at the White House on the occasion of my tour in the United States.

Believe me that the cordial welcome which was then vouchsafed to me by the American people, & by you as their Chief, can never be effaced from my memory.

I venture to ask you at the same time to remember me kindly to Miss Lane,

& Believe me,
Dear Mr. Buchanan,
Yours very truly,
ALBERT EDWARD.

The envelope was addressed: "The Hon'ble James Buchanan, Ex-President of the United States, U. S. A."

HOPPNER, JOHN.

Born in Whitechapel, London, England, 1758; died there, 1810. Was a pupil of the Royal Academy, beginning 1775. By the patronage of the Prince of Wales, he became a fashionable portrait painter. Was a fine colorist and also painted a few fancy subjects. The Prince and the Duke and Duchess of York were among his sitters. A. R. A. in 1793; R. A. in 1795.

PORTRAIT OF MRS. ABINGTON.

On canvas, 30¼ H., 25¼ W.

JANSEN, ((JANSSENS): CORNELIS-JANSON VAN CEULEN.

Born probably at Amsterdam, Holland, in 1594; died about 1664. Portrait painter. Had attained considerable celebrity at home when, in 1618, he went to England where he remained until 1648, meeting with very flattering encouragement. He then settled at Utrecht.

PORTRAIT OF MADAME TULP.

On canvas, 44¾ H., 35½ W.

LAWRENCE, SIR THOMAS.

Born in Bristol, England, 1769; died in London, 1830. This famous portrait painter showed evidences of his gift when a mere child, and at the age of ten years started as a portrait painter in crayons at Oxford, soon afterward moving to Bath. He began to use oils when seventeen, and a year later, settling in London, became a student at the Royal Academy. In

1791, he was made an Associate of the Academy, though under the age limit required by law. After the death of Reynolds, the following year, he was appointed painter to the King. He was elected a Royal Academician in 1794, was knighted in 1815, and at the death of Benjamin West, in 1820, was unanimously elected President of the Academy. He was also a member of many foreign academies, including St. Luke at Rome, and in 1825 was made a Chevalier of the Legion of Honor. From 1787 to 1830, he contributed 311 pictures to the exhibitions of the Royal Academy.

PORTRAIT OF LADY ESSEX AS JULIET.

On canvas, 57 H., 40½ W.

LUINI, BERNARDINO.

Born in Luino, on the Lago Maggiore, Italy, about 1460; died, about 1535. He was a pupil of Stefano Scotto, but in the middle part of his career became a follower of Leonardo da Vinci. His early works bear no trace of Leonardo's style, and his late productions evince much originality, with Leonardo's manner for a basis. There is the same taste in his composition and design, the same peculiarity of color and extraordinary relief; and it requires an intimate acquaintance with the works of Leonardo to discriminate between them. He worked in the churches of Milan and the neighboring towns. Milan, Saronno, and Lugano still possess his best pictures, which for sweetness and depth of feeling are unrivalled. Of his fresco paintings, the principal are the *Christ crowned with Thorns*, in the Collegio del S. Sepolcro, those in the choir of the Monastero Maggiore at Milan, and those at Saronno.

MADONNA AND CHILD.

On panel, 56¾ H., 49½ W.

MEYER, KLAUS.

Born at Linden, near Hanover, Germany, 1856. Genre painter. Pupil of the Nuremberg Art School, then of the Munich Academy under Alexander Wagner and Lofftz, whose influence led him to an intimate study of the Dutch masters of the seventeenth century. He acquired much refinement of color and subtle characterization. One of his early efforts, *Sewing Room in a Bequine Convent*, was awarded the great gold medal at the International Exhibition in Munich, 1883. He is represented in several important German galleries and in many private collections. He was a professor at the School of Art in Karlsruhe, 1891–95, and afterwards at the Academy in Dusseldorf.

INDEPENDENCE.

On card board, 12 H., 16 W.

...te of the Academy, though under the age
... Reynolds, the following year,
... elected a Royal Academi
...eath of Benjamin West, in
... Academy. He was also
... St. Luke at Rome, and in
...rence. From 1787 to 1830,
... of the Royal Academy.

... JULIET.
...vas, 57 H., 40½ W.

..., Italy, about 1460; died, about
... 1530, but in the middle part of his
...rio da Vinci. His early works bear no
...s late productions evince much originality,
with ... a basis. There is the same taste in his com-
pos... same peculiarity of relief and extraordinary relief;
and ... ate acquaintance with the works of Leonardo to
d... them. He worked ... churches of Milan and ...
... Milan, Saronno, ...egano still possess his best
... sweetness and ... feeling are unrivalled. Of his
the principal ... *Christ crowned with Thorns*, in the
...dro ... ... of the Monastero Maggiore at
...

...HILD.
... panel, 5... H., 40½ W.

... Genre painter. Pupil
... Academy under Alex-
... to an intimate study of
... He acquired much refine-
... some of his early efforts, *Stu-*
... the great gold medal at the
Int... Exhi... He is represented in several
i... Germ... private collections. He was a
...sor at the ... 1791-95, and afterwards at the
...demy in Pa...

T... ...DENCE
On card board, 12 H., 16 W.

BERNARDINO LUINI — MADONNA AND CHILD

HARRIET LANE JOHNSTON COLLECTION

(See page 96)

PENNINGTON, HARPER.

Born at Newport, R. I., 1854. Pupil of Gérôme at the Ecole des Beaux-Arts, of Carolus Duran and of Whistler, 1874–1886, during which period he also spent some time in Italy.

PORTRAIT OF JAMES BUCHANAN JOHNSTON.

This portrait of the son of Harriet Lane Johnston was painted after his death in 1881, at the age of 14 years.

On canvas, 29½ H., 18½ W.

POURBUS, FRANCIS, THE YOUNGER.

Born in Antwerp, 1569; died in Paris, 1622. In 1589 he restored the large altar-piece of the Passion in the church of Our Lady at Bruges. In 1591 he was admitted as free master into the Guild of St. Luke at Antwerp. In 1600 he was working at Brussels for the Archduke Albert. Thence he went to Mantua, where he became Court painter. In 1609 he accompanied Eleanor of Mantua to Paris, and being appointed painter to her sister, Queen Marie de Medici, settled in that city.

PORTRAIT OF JOSEPHA BOEGART.

Lady in waiting to Marie de Medici, wife of Henry IV of France.

On panel, 25 H., 19¾ W.

REYNOLDS, SIR JOSHUA.

Born in Plympton Earl, Devonshire, England, 1723; died in London, 1792. Displayed much talent for drawing when quite young. Was sent to London in 1740, to study under Hudson, with whom he remained three years, making exceptional progress. After two years at Plymouth he returned to London, but in 1749 he proceeded to Italy where he remained three years, studying and painting in Rome, Parma, Florence, and Venice. From 1752 until his death he was settled in London, and during this period, or until 1789, when defective eyesight caused him to relinquish the use of his brush, his life was one unbroken success. He excelled as a portrait painter and especially as a painter of children. When the Royal Academy was founded in 1768, he was elected its President by acclamation, and received the honor of knighthood from the king.

PORTRAIT OF MRS. HAMMOND.

On canvas, 30 H., 25 W.

ROMNEY, GEORGE.

Born in Dalton-le-Furness, Lincolnshire, England, in 1734; died at Kendal, 1802. After acquiring some knowledge of the subject from a local painter at Kendal, he supported himself by painting portraits in the north of England until 1762, when he went to London. He was awarded premiums in that year and in 1765 by the Society of Arts. After a two years absence in Italy beginning in 1773, he established himself in London, where, until 1797 when he removed to Hampstead, he divided public patronage with Reynolds and Gainsborough. He painted with few colors, with great breadth of treatment, and in some instances with exceeding grace and sentiment. His portraits are preserved in several national and other public galleries, and in many private collections.

PORTRAIT OF MISS KIRKPATRICK.

According to the will of Mrs. Johnston, this portrait was purchased from one of the family for which it was painted.

On canvas, 30¼ H., 25 W.

ROSSITER, THOMAS PRICHARD.

Born in New Haven, Conn., 1817; died, 1871. Painter, mainly of historical and scriptural subjects and of portraits. Studied in New Haven under Nathaniel Jocelyn, and in London and Paris. Had studios successively in Rome, New York and Paris. From 1856 until his death he resided permanently in this country, first in New York City and subsequently at Cold Spring. He was awarded a gold medal at the Universal Exhibition of 1855. Member, National Academy of Design.

THE PRINCE OF WALES (KING EDWARD VII) AND PRESIDENT BUCHANAN, WITH THE PRINCE'S SUITE, MEMBERS OF THE PRESIDENT'S CABINET AND OTHER GUESTS, AT THE TOMB OF WASHINGTON, MOUNT VERNON, 1860.

On canvas, 27⅜ H., 54 W.

WEEKS, EDWIN LORD.

Born in Boston, Mass., 1849; died, 1903. Landscape and figure painter. Pupil of the Ecole des Beaux-Arts, Bonnat and Gérôme in Paris. Sketched and painted in Cairo, Jerusalem, Damascus, and Tangier, and is especially noted for pictures of Eastern life. He received honorable mention at the Paris Salon, 1884; and was subsequently awarded medals at the Salon, 1889; Paris Exp. 1889; Art Club, Phila. 1891; London Exp. 1896; Dresden, 1897; Munich, 1897; Pan-American Exp., Buffalo, 1901. Chevalier of the Legion of Honor, 1896; Officer, Order of St. Michael of Bavaria; member Paris Soc. Amer. Painters and Boston Art Club.

A STREET SCENE IN THE EAST.

Signed. On canvas, 28¾ H., 24 W.

MRS [illegible]

[illegible]

See page

...s, Lincoln ... England, in 1734; died ...
...painting some ... one of the subjects from a ...
... artist ... painting portraits in the north ...
... Academy ... He was awarded pre- ...
... Arts. After a two year ...
... visit to London ...
... [illegible], he decided ...
... painted with few colors ...
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ROSS, ...

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A SIGN ...

Signed. ... H ...

SIR JOSHUA REYNOLDS — MRS. HAMMOND

HARRIET LANE JOHNSTON COLLECTION

(See page 97)

UNKNOWN ARTIST. (After Correggio.)

MADONNA AND CHILD.

On canvas, 21¾ H., 15½ W.

Sculpture

DEXTER, HENRY.

Born in Nelson, Madison County, N. Y., 1806; died, 1876. One of the pioneers of American sculpture. Self-taught. He had some success as a portrait painter in Providence, R. I., but taking up his permanent residence in Cambridge, Mass., in 1839, he turned his attention the following year to sculpture, to which he afterwards confined himself. He achieved special success in portrait busts, of which he executed nearly two hundred, his subjects including many prominent persons, such as Dickens, Longfellow, Agassiz, and the Governors of thirty-one States holding office in 1860. He also executed several noteworthy statues.

MARBLE BUST OF PRESIDENT BUCHANAN.

Heroic size. H. 25 inches.

RINEHART, WILLIAM HENRY.

Born in Frederick, Md., 1825; died, 1874. Sculptor. In his youth studied in the night schools of the Maryland Institute, Baltimore. Was in Florence, Italy, from 1855 to 1858, when he returned to Baltimore, but after a short stay he went again to Italy and established a studio in Rome, where the remainder of his life was spent. Besides classical and ideal subjects, he executed many portrait busts and the statue of Chief Justice Taney at Annapolis, Md.

MARBLE BUST OF HENRY ELLIOT JOHNSTON.

Husband of Harriet Lane Johnston.

Heroic size. H. 28½ inches.

MARBLE CUPID.

Henry E. Johnston, Jr., son of Harriet Lane Johnston, at the age of two years, as cupid stringing his bow.

H. 42¾ inches.

Miscellaneous

ROMAN MOSAIC.

Origin unknown. Circular, diameter 10¼ inches.

SILVER MEDAL STRUCK IN COMMEMORATION OF THE MARRIAGE OF VICTORIA, PRINCESS ROYAL OF ENGLAND, TO FREDERICK WILLIAM, PRINCE OF PRUSSIA, ON JANUARY 25, 1858.

Diameter 2⅛ inches. Obverse: Profile portraits, in high relief, facing left, of the Prince and Princess, encircled by the inscription, "VICTORIA PRINCESS ROYAL OF ENGLAND. FREDERICK WILLIAM PRINCE OF PRUSSIA." Reverse: Wreath, in high relief, of roses, lilies, thistles, etc.; in center, "JANUARY XXV MDCCCLVIII". This medal was executed by L. C. Wyon, and this copy was presented to President Buchanan with the following letter from Albert, Prince Consort, which is also in the Johnston collection:

MY DEAR MR. BUCHANAN:

The belief, that your recollection of the time passed by you in England will have made you feel an interest in the late happy marriage of our eldest Daughter, induces me to send for your acceptance a Medal struck in commemoration of that event. You will, I think, be able easily to recognise the Princess Royal's features; the likeness of Prince Frederick William is also very good.

Trusting that your health continues unimpaired notwithstanding the manifold duties of your high & responsible office, in which hope the Queen joins with me,

I remain ever,
My dear Mr. Buchanan,
Yours truly, ALBERT.

BUCKINGHAM PALACE,
February 16, 1858.

CONGRATULATORY MESSAGE FROM QUEEN VICTORIA TO PRESIDENT BUCHANAN ON THE COMPLETION OF THE FIRST ATLANTIC CABLE, AND THE REPLY OF THE PRESIDENT.

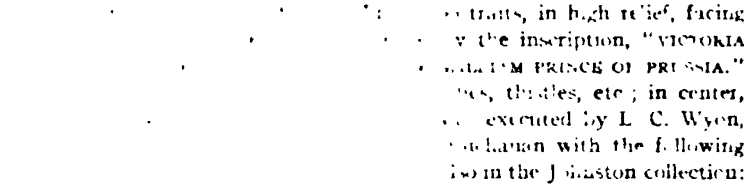
These were the first messages transmitted by electric cable across the Atlantic Ocean. The message from the Queen is the original tape copy as received from the telegraph office in Washington, while that of President Buchanan is in printed form. Both, with three explanatory messages, are framed together, and are as follows:

Trinity Bay, Aug. XVIth. Hon. The President of the United States. Her Majesty desires to congratulate the President upon the successful completion of this great international work in which the Queen has taken the deepest interest. No signature.

Trinity Bay, Aug. XVIIth. E. M. Archibald, N. York. Queens message completed at five this morning. It was commenced yesterday and during

[illegible] COLLECTION

MORATION OF THE MAR-
ROYAL OF ENGLAND, TO
OF PRUSSIA, ON JANUARY



traits, in high relief, facing
the inscription, "VICTORIA
M PRINCE OF PRUSSIA."
s, thistles, etc; in center,
executed by L. C. Wyon,
ation with the following
so in the Johnston collection:

received by you in England
[illegible] marriage of our eldest
[illegible] a Medal struck in com-
[illegible], I [illegible] to recognize the
[illegible] Frederick William is also

[illegible] health continues to improve notwithstanding the
[illegible] fatigue & excitement of office, in which hope the Queen

[illegible]
[illegible] Buchanan,
[illegible] truly, ALBERT.

[illegible] PALACE

[illegible] ON VICTORIA TO
[illegible] PTION OF THE
[illegible] OF THE PRESI-

[illegible] ed by electric cable
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[illegible] s, are framed together,
and are [illegible]

Trinity [illegible] [illegible] of the United States.
Her Ma[illegible] [illegible]ent upon the successful
comple[illegible] [illegible] which the Queen has taken
the de[illegible]

[illegible] Bay, Aug XVIIth. [illegible] Ebald, N. York. Queens message
[illegible] at five this morning. It was commenced yesterday and during

GEORGE ROMNEY — MISS KIRKPATRICK

HARRIET LANE JOHNSTON COLLECTION

(See page 98)

its reception Valentia desisted sending it in order to make slight repairs to cable. Through a mistake the part received was sent south as if it constituted the whole message. De. Sauty.

N. York, Aug. XVIIth. To the Honorable The President of the United States, Washn. I beg leave to transmit a message this moment received from Trinity Bay explaining the cause which prevented the whole of the Queens message being telegraphed from Valentia yesterday together with the complete message itself. Shall we consider your message to Her Majesty a full reply and date it this day accordingly. The operators at Trinity Bay await your answer. Peter Cooper.

Valentia via Trinity Bay. To the President of the United States, Washn. The Queen desires to congratulate the President upon the successful completion of this great international work in which the Queen has taken the deepest interest. The Queen is convinced that the President will join with her in fervently hoping that the electric cable which now connects Great Britain with the United States will prove an additional link between the Nations whose friendship is founded upon their common interest and reciprocal esteem. The Queen has much pleasure in thus communicating with the President and renewing to him her wishes for the prosperity of the United States.

Trinity Bay, Aug. XIXth. The Hon. The President of the U. S., Washington. Your message in reply to that of the Queens was transmitted to Valentia at seven this morning. Its transmission was delayed until ten. Some cause occurring at Valentia with which I am yet unacquainted. De. Sauty.

Washington City, August 16th, 1858. To Her Majesty Victoria, the Queen of Great Britain: The President cordially reciprocates the congratulations of Her Majesty, the Queen, on the success of the great international enterprise accomplished by the science, skill and indomitable energy of the two countries. It is a triumph more glorious, because far more useful to mankind, than was ever won by conqueror on the field of battle. May the Atlantic Telegraph, under the blessing of Heaven, prove to be a bond of perpetual peace and friendship between the kindred nations, and an instrument destined by Divine Providence to diffuse religion, civilization, liberty and law throughout the world.

In this view, will not all nations of Christendom spontaneously unite in the declaration that it shall be forever neutral, and that its communications shall be held sacred in passing to their places of destination, even in the midst of hostilities?

QUEEN VICTORIA, panel photograph of, with autograph signature and date 1898. Presented to Mrs. Johnston by Her Majesty in June, 1898.

GAVEL used at the Convention at Cincinnati, Ohio, in June, 1856, at which Mr. Buchanan was nominated for the Presidency.

BIBLE on which Mr. Buchanan took the oath of office as President of the United States, March 4, 1857. This bible belonged to Mrs. Salie S. Carroll, by whom it was presented to President Buchanan in a letter herewith reproduced.

MY DEAR MR. BUCHANAN

Having heard that a desire has been expressed by you or some member of your family to possess the copy of the Bible upon which was administered to you the oath of office as President of the U. States, & readily understanding how it would be treasured by any of your family or friends, & the more so if presented by yourself, I cheerfully put aside my own appreciation of it as a memento of the occasion and of the kind consideration of my Husband in presenting it to me, and beg that you will do me the favor to accept it through the hands of a mutual friend to whom I have entrusted it for you.

I remain very respectfully your friend,

SALIE S. CARROLL.

WASHINGTON 7 *Dec*^{r} *1859*.

JOHN HAMPDEN, old Engraving of a portrait of, presented to President Buchanan by Mr. McGregor, M. P., for Glasgow.

THE CHARLES L. FREER COLLECTION

Under date of December 27, 1904, Mr. Charles L. Freer, of Detroit, Mich., transmitted to the Smithsonian Institution an offer to bequeath or make present conveyance of title to his extensive art collection to the Institution or the United States Government, under certain specified conditions, and to furnish the means for erecting, after his death, a suitable building to receive the collection, provided the Institution or the Government would undertake its maintenance. This communication was prefaced with the following explanation:

These several collections include specimens of very widely separated periods of artistic development, beginning before the birth of Christ and ending to-day. No attempt has been made to secure specimens from unsympathetic sources, my collecting having been confined to American and Asiatic schools. My great desire has been to unite modern work with masterpieces of certain periods of high civilization harmonious in spiritual and physical suggestion, having the power to broaden esthetic culture and the grace to elevate the human mind.

These collections I desire to retain during my life for the enjoyment of students, my friends and myself, and for the further purpose of making additions and improvements from time to time. Believing that good models only should be used in artistic instruction, I wish to continue my censorship, aided by the best expert advice, and remove every undesirable article, and add in the future whatever I can obtain of like harmonious standard quality.

This generous tender received consideration at the annual meeting of the Board of Regents, January 25, 1905, at which a committee was appointed to wait upon Mr. Freer in Detroit, and to make such an examination of the collection as it deemed necessary. Some slight verbal changes in the wording of the offer, thought advisable from a legal point of view, were agreed to by Mr. Freer, who addressed the revised form to the President of the United States. Under the modified conditions Mr. Freer's offer was accepted by the Board of Regents at their annual meeting, January 24, 1906. Mr. Freer's letter to the President was as follows:

WASHINGTON, D. C., *December 15, 1905.*

To the PRESIDENT:

Permit me to repeat my offer to bequeath my art collections to the Smithsonian Institution or to the United States Government, and also the sum of $500,000 in money for the purpose of constructing a suitable building in which to house them, upon the following terms and conditions:

First. The sum of $500,000 shall be paid by my executors to the Regents of the Smithsonian Institution or the United States Government promptly after my decease, and shall be used forthwith for the construction of a fireproof building connected with the National Museum, the construction of which has been recently authorized, or reasonably near thereto.

Second. The interior of this building shall be arranged with special regard for the convenience of students and others desirous of an opportunity for uninterrupted study. A suitable space shall be provided in which the Peacock Room should be re-erected complete. The whole interior arrangement of the building shall be agreed upon between the Regents of the Smithsonian Institution and myself within a reasonable time after the acceptance of this offer.

Third. The collections, with such additions thereto as shall be made during my lifetime, shall be delivered by my executors to the Regents immediately after the building is constructed and ready to receive them.

Fourth. The collections and the building shall be cared for and maintained perpetually by the Smithsonian Institution or the United States Government at its own expense.

Fifth. No addition or deduction shall be made to the collections after my death, and nothing else shall ever be exhibited with them, or in the

same building, nor shall the said collections, or any part thereof, be removed at any time from the said building except when necessary for the purpose of making repairs or renovations in the building.

Sixth. No charge shall ever be made for admission to the building or for the privilege of examining or studying the collections.

Seventh. The collections and building shall always bear my name in some modest and appropriate form.

In lieu of the foregoing offer, I am willing, upon the conditions above expressed, to make a present conveyance of the title to said collections to the Institution or the Government, and a bequest of the sum of $500,000 for the building, provided:

1. The collections shall remain in my possession during my life, and in the possession of my executors after my death until the completion of the building.

2. I shall have the right to make such additions to the collections as may seem to me advisable or necessary for the improvement of the collections, or any of them.

3. On or before April next I will file with the officials of the Smithsonian Institution or the United States Government a descriptive inventory of the objects belonging to the collections.

4. Both I and my executors shall be free from any liability on account of any loss in or danger that may accrue to the collections while in my or their charge, even though such loss or injury shall occur by reason of my or their negligence, or the negligence of my or their servants, agents or employees.

The exact form of the bequest or gift, and the details for carrying it into execution, are legal questions that can be agreed upon by counsel representing the Institution or the Government and myself.

I am, with great respect, very sincerely yours,

CHARLES L. FREER.

Following is the resolution of acceptance, adopted by the Board on January 24, 1906:

"The Board of Regents, recognizing the great value to the people of the United States of the art collection so generously offered by Mr. Charles L. Freer, of Detroit, Michigan;

"*Resolved*, That the Board of Regents of the Smithsonian Institution do hereby accept the tender of Mr. Freer to make present conveyance to the Institution of the title to his art collection, and to bequeath to the Institution the sum of $500,000 for the construction of a fireproof building in which to house it, under the terms as stated in his communication to the President of the United States dated December 15, 1905."

The title to the collection as then constituted, consisting of

over 2,250 objects, was conveyed to the Institution on May 5, 1906. During the succeeding three years Mr. Freer made important additions, numbering 614 pieces, which were transferred in the same manner on April 11, 1908, and May 10, 1909. The terms of the first conveyance, to which the other two conform, were as follows:

Know all men by these presents that Charles L. Freer, of the city of Detroit, county of Wayne, and State of Michigan, party of the first part, for and in consideration of the sum of one dollar and of other valuable considerations to him in hand paid by the Smithsonian Institution, an establishment created by act of Congress, party of the second part, the receipt whereof is acknowledged, has bargained and sold, and by these presents does grant and convey unto the said party of the second part, and unto its successors, the art objects belonging to said party of the first part and now in his possession at No. 33 Ferry avenue east, in the city of Detroit, Michigan, particularly enumerated in the printed inventory hereto attached and made a part hereof; to have and to hold the same unto the said party of the second part, and its successors forever.

The said party of the first part for himself, his heirs, executors and administrators, does covenant and agree to and with the said party of the second part, and its successors, to warrant and defend the sale hereby made of said property, goods and chattels unto the said party of the second part, and its successors, against all and every person or persons whatsoever.

This transfer and sale is made by said party of the first part, and is accepted by said party of the second part, upon the following terms and conditions, which are hereby declared to be binding obligations upon the parties hereto:

1. Said first party shall bequeath to said party of the second part under the terms of his last will and testament the sum of five hundred thousand dollars, which shall be paid by the executors of said party of the first part to said party of the second part promptly after the death of said party of the first part. Said sum shall be used forthwith after the receipt thereof by said party of the second part exclusively in the construction and equipment of a fireproof building connected with the National Museum, or reasonably near thereto, upon a site to be furnished by said party of the second part, according to plans and specifications which shall be agreed upon as soon as may be after the date hereof between said party of the first part and the Regents of said Institution; provided that any portion of said sum that shall remain unexpended after a building planned to take said sum for its construction and equipment shall have been completed may be used by said Institution for purposes connected with said building and its collection. Said building shall be used exclusively for storing and exhibiting the objects covered by this instrument and such objects as may hereafter be transferred by said first party to said second

party. In the event that plans and specifications are not agreed upon prior to the death of said first party, said building shall be constructed and equipped by said Institution with the sum so bequeathed with special regard for the convenience of students and others desirous of an opportunity for uninterrupted study of the objects embraced hereunder. A suitable space shall be provided in said building in which the Peacock Room mentioned in said inventory shall be re-erected complete.

2. Said first party may add other appropriate objects, to be selected by him, to those enumerated in said inventory, and such other objects when transferred to said second party shall be subject in all respects to the terms and conditions enumerated in this instrument.

3. The objects embraced in said inventory, with such additions thereto as shall be made by said first party during his lifetime and transferred to said second party, shall be delivered by the executors of said first party to said Institution in said building immediately after the building shall have been constructed and ready to receive them.

4. The said building, when constructed, and the objects when delivered, shall be cared for and maintained perpetually by said second party, or its successors, at its own expense.

5. After such delivery no addition shall be made to said objects, nor shall any deduction be made therefrom, and no other objects of any kind shall ever be exhibited in connection with said objects, or in the same building, nor shall the said objects, or any part thereof, be removed at any time from said building, except when necessary for the purpose of making repairs or renovations in the building.

6. No charge shall ever be made for admission to the building nor for the privilege of examining or studying the objects contained therein.

7. The collections and building shall always bear the name of said first party in some modest and appropriate form.

8. All objects covered by said inventory and by said subsequent transfers shall remain in the possession of said first party during his lifetime, and in the possession of his executors after his death until the said building is fully completed. Said first party shall have the right during his lifetime to loan any of said objects for exhibition purposes.

9. Said first party and his executors shall be free from any liability on account of any loss in or damage that may accrue to the whole or any of said objects before the delivery thereof to said second party, notwithstanding the fact that such loss or damage may accrue by reason of his or their negligence or the negligence of his or their servants, agents or employees.

It is the intention and meaning of the parties hereto that the title to the objects mentioned in the inventory hereto attached passes immediately to said second party, and that the title to all objects which may be added to those in said inventory mentioned, and which may be covered by subsequent transfers to said second party, shall pass immediately to said second party, upon the delivery to it of each instrument of subsequent transfer.

In witness whereof the said party of the first part has hereunto set his hand and seal, and said party of the second part has caused this instrument to be executed in duplicate by its Acting Secretary and its seal to be hereto affixed, this fifth day of May, 1906.

(Signed) CHARLES L. FREER, [SEAL.]
SMITHSONIAN INSTITUTION,
(Signed) By RICHARD RATHBUN, [SEAL.]
Acting Secretary.

Signed, sealed and delivered in presence of—
(Signed) HERBERT E. BOYNTON. [SEAL.]
(Signed) FRANK W. HACKETT. [SEAL.]

Each of the conveyances is accompanied by a printed inventory in which all the objects are described in a manner to insure their identification. It is the intention of Mr. Freer to prepare and publish at a future date a full descriptive catalogue for the use of students and others interested in art. In this connection only such a summary of the contents of the collection is given as will serve to convey to the public some idea of its character, richness and extent.

SUMMARY OF THE CHARLES L. FREER COLLECTION

American Paintings, Drawings, Sketches, etc.

DEWING, THOMAS WILMER.

Oil Paintings—

PORTRAIT OF A YOUNG GIRL.
THE PIANO.
THE BLUE DRESS.
AFTER SUNSET.
THE CARNATION.
EARLY PORTRAIT OF THE ARTIST'S DAUGHTER.
BEFORE SUNRISE.
PORTRAIT IN BLUE.
STUDY OF A WOMAN SEATED.
A PORTRAIT.
GIRL WITH LUTE.
PORTRAIT OF A GIRL.
PORTRAIT OF THE ARTIST'S DAUGHTER.
PORTRAIT OF THOMAS W. DEWING.

DEWING, THOMAS WILMER—Continued.

Oil Paintings—Continued.

MANDOLIN.
LA COMEDIENNE.
THE MIRROR.
THE FOUR SYLVAN SOUNDS (painted on 2 two-fold wood screens).
YELLOW TULIPS.
A LADY PLAYING THE VIOLINCELLO.
THE GARLAND.

Pastels—

SAPPHO.
THE PINK DRESS.
THE PEARL.
NUDE STUDY.
IN ROSE.

Silver Point—

STUDY OF A HEAD.

MELCHERS, J. GARI.

Oil Painting—

PORTRAIT OF PRESIDENT ROOSEVELT.

THAYER, ABBOTT HENDERSON.

Oil Paintings—

HEAD.
PORTRAIT OF THE ARTIST'S SON.
PORTRAIT OF THE ARTIST'S ELDEST DAUGHTER.
THE VIRGIN.
DIANA.
SKETCH OF CORNISH HEADLANDS.
CAPRI.
MONADNOCK IN WINTER.
WINGED FIGURE.

Water Color—

MONADNOCK MOUNTAIN.

TRYON, DWIGHT WILLIAM.

Oil Paintings—

A LIGHTED VILLAGE.
MOONLIGHT.
THE RISING MOON—AUTUMN.
SEA—SUNSET.
TWILIGHT—EARLY SPRING.
SPRINGTIME.
DAYBREAK—MAY.
SUNRISE—APRIL.
NEW ENGLAND HILLS.
TWILIGHT—MAY.
THE EVENING STAR.
MORNING.
SEA—NIGHT.
SEA—MORNING.
SPRINGTIME.
SUMMER.
AUTUMN.
WINTER.
DAWN.
THE SEA—EVENING.
APRIL MORNING.
OCTOBER.
AUTUMN DAY.
NIGHT.

Water Colors—

WINTER—CENTRAL PARK.
PASTURE LANDS—EARLY SPRING.

Pastels—

CENTRAL PARK—MOONLIGHT.
WINTER—CONNECTICUT VALLEY.
LATE SPRING.
NIGHT—A LANDSCAPE.
NIAGARA FALLS.
NIGHT—A HARBOR.
EARLY NIGHT.

TRYON, DWIGHT WILLIAM—Continued.

Pastels—Continued.

THE SEA—MOONLIGHT.
NOVEMBER AFTERNOON.
THE SEA—EAST WIND.
THE SEA—A FRESHENING BREEZE.
EASTERLY STORM.

WHISTLER, JAMES ABBOTT MCNEILL.

Oil Paintings—

PORTRAIT SKETCH OF MR. WHISTLER.
PORTRAIT OF MAJOR WHISTLER.
PORTRAIT OF F. R. LEYLAND.
ROSE AND SILVER—LA PRINCESS DU PAYS DE LA PORCELAINE.
JEUNE FEMME DITE L'AMERICAINE—ARRANGEMENT IN BLACK AND WHITE. NO. 1.
NOCTURNE. SOUTHAMPTON.
NOCTURNE. BLUE AND SILVER—BOGNOR.
NOCTURNE. BLUE AND SILVER—BATTERSEA REACH.
NOCTURNE. GRAY AND SILVER—CHELSEA EMBANKMENT.
SYMPHONY IN GRAY—EARLY MORNING, THAMES.
NOCTURNE. OPAL AND SILVER.
THE THAMES IN ICE.
BLUE AND SILVER—TROUVILLE.
VARIATIONS IN PINK AND GRAY—CHELSEA.
VARIATIONS IN FLESH COLOR AND GREEN—THE BALCONY.
HARMONY IN PURPLE AND GOLD, NO. 2—THE GOLDEN SCREEN.
THE LITTLE BLUE AND GOLD GIRL.
VENUS RISING FROM THE SEA.
VENUS.
SYMPHONY IN GREEN AND VIOLET.
THE WHITE SYMPHONY—THREE GIRLS.
SYMPHONY IN WHITE AND RED.
VARIATIONS IN BLUE AND GREEN.
SYMPHONY IN BLUE AND PINK.
ROSE AND GOLD—THE LITTLE LADY SOPHIE OF SOHO.
THE LITTLE RED GLOVE.
ROSE AND BROWN—LA CIGALE.

WHISTLER, JAMES ABBOTT MCNEILL—Continued.

Oil paintings—Continued.

AN ORANGE NOTE—SWEETSHOP.
A NOTE IN BLUE AND OPAL—THE SUN CLOUD.
VERT ET OR—LE RACONTEUR.
PETITE MEPHISTE.
GREEN AND GOLD—THE GREAT SEA.
THE LITTLE NURSE.
THE ANGRY SEA.
THE SUMMER SEA.
BLUE AND SILVER—BOAT ENTERING POURVILLE.
GRAY AND GOLD—HIGH TIDE AT POURVILLE.
THE BUTCHER SHOP.
THE GRAY HOUSE.
PURPLE AND GOLD—PHYRME, THE SUPERB, BUILDER OF TEMPLES.
CHELSEA SHOPS.
BLUE AND GRAY—UNLOADING.
THE SEA AND SAND.
HARMONY IN BROWN AND GOLD—OLD CHELSEA CHURCH.
BLUE AND GREEN—THE COAL SHAFT.
THE WHITE HOUSE.
WORTLEY—NOTE IN GREEN.
LOW TIDE.
A NOTE IN RED.
A PORTRAIT.
DEVONSHIRE LANDSCAPE.
LITTLE GREEN CAP.
YELLOW AND BLUE.
PURPLE AND BLUE.
TRAFALGAR SQUARE—CHELSEA.
PORTRAIT OF STEVIE MANUEL.

Water Colors—

GRAY AND SILVER—THE MERSEY.
BLUE AND GOLD—THE ROSE AZALEA.
CHELSEA CHILDREN.
THAMES NEAR ERITH.
BLUE AND SILVER—CHOPPING CHANNEL.

WHISTLER, JAMES ABBOTT MCNEILL—Continued.

Water Colors—Continued.

GREEN AND SILVER—BEAULIEU TERRACE.
PORTRAIT OF MRS. WHIBLEY.
THE SEA SHORE.
OXTEAD, SURREY.
MORESBY HALL.
AMSTERDAM IN WINTER.
SOUTHEND PIER.
NOTE IN BLUE AND OPAL—JERSEY.
STUDY FOR "THE TALL FLOWER."
LONDON BRIDGE.
ST. IVES—SUNSET.
ST. IVES—CORNWALL.
VENICE HARBOR.
SOUTHEND—SUNSET.
SOUTHEND—THE PLEASURE YACHT.
REACH IN UPPER THAMES.
RANLEIGH GARDENS.
PINK NOTE—THE NOVELETTE.
NOCTURNE. BLACK AND RED—BACK CANAL, HOLLAND.
NOCTURNE. GRAY AND GOLD—CANAL, HOLLAND.
NOCTURNE. GRAND CANAL, AMSTERDAM.
PETIT DEJEUNER—NOTE IN OPAL.
THE STUDIO—NOTE IN PINK AND PURPLE.
HARMONY IN VIOLET AND AMBER.
A NOTE IN GREEN.
PINK NOTE—SHELLING PEAS.
BRAVURA IN BROWN.
ERITH—EVENING.
GRAY AND SILVER—PIER, SOUTHEND.
OPAL BEACH.
THE MOUTH OF THE RIVER.
THE BATHERS.
THE ANCHORAGE.
THE OCEAN WAVE.
MILLIE FINCH.
FLOWER MARKET, DIEPPE.

WHISTLER, JAMES ABBOTT MCNEILL—Continued.

Water Colors—Continued.

RESTING IN BED.

A LITTLE RED NOTE—DORDRECHT.

Pastels—

THE BLUE DRESS.

VENICE.

A VIOLET NOTE.

ROSE AND RED—THE LITTLE PINK CAP.

THE PURPLE CAP.

THE GREEN CAP.

HARMONY IN BLUE AND VIOLET.

VENETIAN DOORWAY.

WRITING ON THE WALL.

SLEEPING.

POUR LE PASTEL. ROSE AND OPAL.

MORNING-GLORIES.

MOTHER AND CHILD—THE PEARL.

A STREET IN VENICE.

NOCTURNE. BATTERSEA BRIDGE.

THE PURPLE IRIS.

VENUS ASTARTE.

THE GRAND CANAL, VENICE.

THE SHELL.

THE ISLES OF VENICE.

THE MARBLE PALACES.

BEAD-STRINGERS, VENICE.

THE MODEL SEATED.

THE BLUE GIRL.

LITTLE NUDE.

THE PURPLE CAP.

ANNABEL LEE.

VENETIAN COURTYARD.

DOORWAY.

RESTING.

Drawings and Sketches—

One hundred and ten drawings and sketches in chalk, pencil, ink, sepia, pastel, crayon and water color, and one album.

Wood Engravings—

Three wood engravings after designs by Whistler.

WHISTLER, JAMES ABBOTT MCNEILL—Continued.

Etchings and Dry Points—

Three hundred and ninety-seven subjects, of many of which there are from two to five impressions, making the total number of pieces over six hundred.

Lithographs—

One hundred and sixty-six subjects and one hundred and ninety impressions.

Original Copper Plates—

Thirty-seven plates, including "The Thames Set" of sixteen plates, of which there is an impression from each plate printed after the plates had been defaced.

The Peacock Room—

The complete woodwork, including all decorations of the Peacock Room, the famous creation of Whistler in the London residence of the late Mr. F. R. Leyland.

Oriental Art

Paintings—

Several hundred examples of Japanese and Chinese paintings representing the period from the Tenth to the Nineteenth Century, and including the work of many masters, among whom are Ririomin, Sesshu, Sesson, Motonobu, Tanyu, Koyetsu, Sotatsu, Korin, Kenzan, Hoitsu, Okio, and Hokusai. The collection is as follows:

144 screens, mostly Japanese.
61 Japanese and 3 Chinese panels.
262 Japanese and 49 Chinese kakemono.
10 Japanese and 4 Chinese makimono.
4 albums of Japanese pictures on paper and fans.
13 Tibetan paintings.

Pottery—

An exceedingly rich collection of 1,387 pieces, comprising vases, jars, bowls, bottles, dishes, tiles, plaques, figures, incense boxes, etc., of which 700 are Japanese, 210 Corean, 152 Chinese, and 325 from other oriental countries, including Egypt, Persia, and Rakka.

Miscellaneous—

Sixty-six pieces of bronze, lacquer, stone and wood carving, figures, sculptures, etc., mainly from Japan, China, and Egypt.

JOHN LA FARGE — VISIT OF NICODEMUS [illegible]

WILLIAM T. EVANS COLLECTION

(See page 124)

MCNEILL—Continued.

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...s Objects and one hundred and ...

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... "James Set" of sixteen ... from each plate printed ...

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... woodw... ...ng al decorations of the ..., the fame... ...n of Whistler in the London ... of the Late Mr ... Leyland.

Oriental Art

...ese)—

Several hund... ...amples of Japanese and Chinese paintings representi... ...d from the Tenth to the Nineteenth Century, and ... ...g the work of many masters, among whom are R... ..., Sesshu, Sesson, Motonobu, Tanyu Kovetsu, Sot... ...n, Kenzan, ... and Hokusai. The col- ... ...lows

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... ...on paper and fans.
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An ... ...n of 1,387 pieces, comprising ..., ..., ..., ..., ..., plaques, figures, incense ..., ..., of which ... ..., 210 Corean, 152 Chinese, and ... ...es, including Egypt, Persia, and Rekka

Miscellaneous—

Sixty-six pieces of bronze, lacquer, stone and wood carving, figures, sculptures, etc., mainly from Japan, China, and Egypt

JOHN LA FARGE — VISIT OF NICODEMUS TO CHRIST

WILLIAM T. EVANS COLLECTION

(See page 124)

THE WILLIAM T. EVANS COLLECTION

At the beginning of March, 1907, Mr. William T. Evans, of Montclair, N. J., announced to the Institution his desire to contribute to the National Gallery a number of paintings by contemporary American artists of established reputation, naming thirty-six pictures in his personal collection which he had selected for the purpose. The acceptance of this most generous and wholly unexpected offer made it necessary to secure a place for the temporary installation of the collection outside of the Museum and Smithsonian buildings, since neither of these contained at that time any available or suitable space for an exhibition of this character and extent. Accommodations in the atrium of the Corcoran Gallery of Art were at once tendered by the trustees of that establishment, and it is, therefore, through the courtesy of the latter that the public has been enabled to enjoy the benefits of Mr. Evans gift to the nation.

On March 12 Mr. Evans wrote that, in order to make a creditable showing in the large atrium of the Corcoran Gallery, he had increased the number of paintings constituting his initial gift to the National Gallery, adding, "I have every reason to believe that you will like my selections, but should any of the examples not hold well, others can be substituted, as it is my desire to have every artist represented at his best. As already intimated, I intend that the present gift may not be considered as final. Additions may be made from time to time as opportunities occur to secure exceptional works."

Fifty paintings were enumerated in the list which accompanied this letter. Forty-three of these were received and hung in the Corcoran Gallery on April 2, and the remaining seven within a short time thereafter. Placed in a single row, they occupied the entire eastern and southern sides and most of the western side of the atrium. Additions have since been made at frequent intervals, and in December, 1907, Mr. Evans formally announced his intention of increasing the number to one hundred. A few of the original pictures have also been replaced by more satisfactory examples of the work of the same artists, and still further changes are possible.

The total number at the Corcoran Gallery on July 1, 1909, the date to which this account has been brought, was 84. During the first week of July the entire collection was transferred to the National Museum. Since then Mr. Evans has transmitted two paintings, as follows: Groton Long Point Dunes, by Henry D. Ranger, and Ideal Head, by the late Henry B. Fuller, and has announced the purchase for the gallery of The South Strand, by Emil Carlsen, and Southwesterly Gale, St. Ives, by Frederick J. Waugh.

In preparing the biographical sketches of artists, in the following list, the writer has made free use of the information contained in that helpful volume, the American Art Annual, edited by Miss Florence N. Levy, to whom he begs to express his indebtedness.

CATALOGUE OF THE WILLIAM T. EVANS COLLECTION

ALEXANDER, JOHN WHITE.

Born, Allegheny, Pa., October 7, 1856. Studied in Pittsburg, Munich, Venice, Florence, and Paris. Temple gold medal, Penn. Acad. Fine Arts, 1897; Lippincott prize, Penn. Acad. Fine Arts, 1899; gold medal, Paris Exp. 1900; gold medal, Pan-American Exp., Buffalo, 1901; Carnegie prize, Soc. Amer. Artists, 1901; first Corcoran prize, Soc. Washington Artists, 1903; gold medal, St. Louis Exp. 1904. Chevalier of the Legion of Honor, 1901. Member Soc. Nat. des Beaux-Arts; Munich and Vienna Secessionists; N. A. 1902; N. Y. Arch. League; Mural Painters. Specialty, portraits and figures in oil, mural decorations. Studio, New York.

A TOILER.

Signed. On canvas, 39½ H., 21¾ W.

BALLIN, HUGO.

Born in New York. Pupil of Art Students' League, New York, and studied in Rome and Florence. Shaw Fund Purchase, Soc. Amer. Artists, 1905; President's prize, N. Y. Arch. League, 1906; Clarke prize, Nat. Acad. Design, 1906; second Hallgarten prize, Nat. Acad. Design, 1907. A. N. A. 1906; member N. Y. Arch. League. Studio, New York.

THE SIBYLLA EUROPA—PROPHESIED THE MASSACRE OF THE INNOCENTS.

Signed and dated, 1906. On canvas, 90 H., 64 W.

FREDERIC [illegible] THE BLACK ORCHID

[illegible] COLLECTION

[illegible]

GALLERY

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Studio, Nea

Students' League, N
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ISED THE MASSACRE
NCENTS

On canvas,

FREDERICK STUART CHURCH — THE BLACK ORCHID

WILLIAM T. EVANS COLLECTION

(See page 118)

BLAKELOCK, RALPH ALBERT.

Born, New York, 1847. Self-taught. Honorable mention, Paris Exp. 1900. Specialty, landscapes.

AT NATURE'S MIRROR.

Signed. On canvas, 16 H., 23¾ W.

THE CANOE BUILDERS.

Signed. On canvas, 26¾ H., 36½ W.

MOONRISE.

Signed. On panel, 15¼ H., 23¾ W.

SUNSET, NAVARRO RIDGE, CALIFORNIA COAST.

Signed. On canvas, 35½ H., 55½ W.

BLUM, ROBERT FREDERICK.

Born, Cincinnati, Ohio, 1857; died, 1904. Studied at McMicken School, Cincinnati; Penn. Acad. Fine Arts and in Paris. Represented at several exhibitions and was awarded bronze, silver, and gold medals. Besides painting in oil and water color, he engaged in illustrative work, and subsequently took up mural decoration, his first serious effort in this line being the *Moods of Music* in Mendelssohn Hall, New York, begun in 1893. N. A. 1893; member Soc. Amer. Artists; Amer. Water Color Society; Mural Painters.

CANAL IN VENICE, SAN TROVASO QUARTER.

On canvas, 34 H., 23 W.

BOGERT, GEORGE H.

Born, New York, 1864. Pupil of National Academy of Design and of Puvis de Chavannes, Aimé Morot, and E. Boudin in Paris. Honorable mention, Penn. Acad. Fine Arts, 1892; Webb prize, Soc. Amer. Artists, 1898; first Hallgarten prize, Nat. Acad. Design, 1899; bronze medal, Paris Exp. 1900, for the painting *Sea and Rain;* silver medal, Pan-American Exp., Buffalo, 1901; gold medal, Amer. Art Soc. Phila. 1902; silver medal, St. Louis Exp. 1904. A. N. A. Specialty, landscapes. Studio, New York.

SEA AND RAIN.

Signed and dated, 1893. On canvas, 29¾ H., 44¾ W.

BRUSH, GEORGE DE FOREST.

Born, Shelbyville, Tenn., September 28, 1855. Pupil of Gérôme in Paris. First Hallgarten prize, Nat. Acad. Design, 1888; medal, Columbian Exp., Chicago, 1893; Temple gold medal, Penn. Acad. Fine Arts,

1897; gold medal, Paris Exp. 1900; gold medal, Pan-American Exp., Buffalo, 1901; gold medal, St. Louis Exp. 1904. N. A. 1906. Studio, Dublin, N. H.

THE MOOSE CHASE.

Signed and dated, 1888. On canvas, 37 H., 57¼ W.

BUNCE, WILLIAM GEDNEY.

Born, Hartford, Conn., 1840. Pupil of Cooper Union and William Hart in New York; Achenbach and P. J. Clays in Antwerp. Exhibited in Paris Salons, 1875; bronze medal, Paris Exp. 1900; silver medal, Pan-American Exp., Buffalo, 1901; silver medal, Charleston Exp. 1902; silver medal, St. Louis Exp. 1904. N. A. 1907. Specialty, landscapes. Studio, Hartford.

SUNSET, SAN GIORGIO, VENICE.

On canvas, 29 H., 36 W.

CHASE, WILLIAM MERRITT.

Born, Franklin, Ind., 1849. Pupil of B. F. Hayes in Indianapolis, J. O. Eaton in New York, A. Wagner and Piloty in Munich. Medal, Centennial Exh., Philadelphia, 1876; honorable mention, Paris Salon, 1881; honors, Munich, 1883; silver medal, Paris Salon, 1889; member, International Jury of Awards, Columbian Exp., Chicago, 1893; first prize, Cleveland Art Assoc. 1894; Shaw prize, Soc. Amer. Artists, 1895; gold medal of honor, Penn. Acad. Fine Arts, 1895; gold medal, Paris Exp. 1900; Temple gold medal, Penn. Acad. Fine Arts, 1901; gold medal, Pan-American Exp., Buffalo, 1901; gold medal, Charleston Exp. 1902; first Corcoran prize, Soc. Washington Artists, 1904; member, International Jury of Awards, St. Louis Exp. 1904. N. A. 1890; member Amer. Water Color Soc.; Munich Secession. Also teacher. Studio, New York.

SHINNECOCK HILLS.

Signed. On canvas, 34¼ H., 39½ W.

CHURCH, FREDERICK STUART.

Born, Grand Rapids, Mich., 1842. Pupil of L. E. Wilmarth, Walter Shirlaw, National Academy of Design and Art Students' League, New York. Silver medal, St. Louis Exp. 1904. Painter in oil and water color, illustrator and etcher. His pictures are generally of animal life or figures. N. A. 1885; member Amer. Water Color Soc.; N. Y. Etching Club. Studio, New York.

THE BLACK ORCHID.

Signed and dated, 1907. On canvas, 48 H., 30 W.

[illegible] gold medal, Paris, [illegible]
St. Louis Exp. 1904. N. A. [illegible]

THE MOOSE CLUB.

[illegible] On canvas, 30 H., 40 W.

[illegible]NEY.

[illegible] Lyceum and A[illegible]
[illegible] Art Assoc. Exh.
[illegible] silver medal
[illegible] 1902. [illegible]
[illegible] Art Students

[illegible]E

[illegible] 30 W.

[illegible]CASE, WILLIAM

[illegible] Figure
[illegible]
[illegible]

[illegible] H. [illegible]n Indian
[illegible] Mind [illegible]
[illegible] Salt
[illegible]is Salon, [illegible] member
[illegible]p, Chicago, 18[illegible]e,
[illegible], Soc. Amer. Artists [illegible]old
[illegible], 1895, gold medal [illegible]
[illegible] Arts, 1901; gold medal, Pan.
[illegible]al, Charleston Exp. 1902, fi[illegible]
[illegible] 1903; mem[illegible] International Jur[illegible]
[illegible] N. A. 1906; [illegible] Water
[illegible] [illegible]

[illegible]

[illegible] H., 30½ W.

[illegible]

[illegible] E. Wilmarth, Walter
[illegible], Students' Le[illegible]e, New
[illegible]k. Studi[illegible] Painter in oil and water
color; illustrator [illegible]s are generally of animal life
or figures. [illegible] Water Color Soc[illegible] N. Y. Etching
Club. Stock[illegible]

[illegible]BLACK ORCHID.

[illegible]ned and dated, 1907. On canvas, 48 H., 30 W.

WINSLOW HOMER

WILLIAM T. EVANS COLLECTION

HIGH CLIFF, COAST OF MAINE

(See page 123)

COFFIN, WILLIAM ANDERSON.

Born, Allegheny, Pa., January 31, 1855. Graduate of Yale College, 1874. Pupil of Bonnât in Paris. Second Hallgarten prize, Nat. Acad. Design, 1886; Webb prize, Soc. Amer. Artists, 1891; bronze medal, Paris Exp. 1889; gold medal, Art Club, Phila., 1898; Director of Fine Arts and member of the Superior Jury, Pan-American Exp., Buffalo, 1901; silver medal, Charleston Exp., 1902; silver medal, St. Louis Exp., 1904. A. N. A. 1899; member N. Y. Arch. League. Specialty, landscapes. Writer on art. New York and Jennerstown, Pa.

SEPTEMBER.

Signed. On canvas, 30 H., 40 W.

COMAN, MRS. CHARLOTTE B.

Born, Waterville, N. Y., 1834. Pupil of James R. Brevoort in New York; Harry Thompson and Emile Vernier in Paris. Bronze medal, California Mid-Winter Exp., San Francisco, 1894; prize, N. Y. Woman's Art Club; Shaw Memorial prize, Soc. Amer. Artists, 1905; second prize, Soc. Washington Artists, 1906; Burgess prize, N. Y. Woman's A. C. 1907. Member N. Y. Water Color Club; Woman's Art Club; Art Workers' Club. Specialty, landscapes. Studio, New York.

EARLY SUMMER.

Signed. On canvas, 29½ H., 36 W.

CURRAN, CHARLES COURTNEY.

Born, Hartford, Ky., February 13, 1861. Pupil of the School of Design in Cincinnati; Art Students' League and National Academy of Design in New York; Benjamin-Constant and Doucet in Paris. Third Hallgarten prize, N. A. D. 1888; honorable mention, Paris Salon, 1890; Clarke prize, N. A. D. 1893; medal, Columbian Exp., Chicago, 1893; second Hallgarten prize, N. A. D. 1895; silver medal, Atlanta Exp. 1895; honorable mention, Paris Exp. 1900; silver medal, Pan-American Exp., Buffalo, 1901; Carnegie prize, Soc. Amer. Artists, 1904; silver medal, St. Louis Exp. 1904; first Corcoran prize, Soc. Washington Artists, 1905; first prize ($500), Osborne competition, 1905. N. A. 1904; member Amer. Water Color Soc. Specialty, figures and portraits in oil. Studio, New York.

THE PERFUME OF ROSES.

Signed and dated, 1902. On canvas, 29 H., 23 W.

DAVIS, CHARLES HAROLD.

Born, Amesbury, Mass., 1856. Pupil of Otto Grundmann and the Museum of Fine Arts in Boston, and of Boulanger and Lefebvre in Paris, where he remained ten years. Gold medal, American Art Assoc., New York, 1886; honorable mention, Paris Salon, 1887; $2,000 prize, American

Art Assoc., New York, 1887; silver medal, Paris Exp. 1889; Palmer prize, Art Inst., Chicago, 1890; medal, Charitable Mechanics Assoc., Boston, 1890; medal, Columbian Exp., Chicago, 1893; grand gold medal, Atlanta Exp. 1895; bronze medal, Paris Exp. 1900; Lippincott prize, Penn. Acad. Fine Arts, 1901; silver medal, Pan-American Exp., Buffalo, 1901; second Corcoran prize, Soc. Washington Artists, 1902; silver medal, St. Louis Exp. 1904. N. A. 1906; member Copley Soc., Boston. Specialty, landscapes. Mystic, Conn.

SUMMER.

Signed. On canvas, 30 H., 45 W.

DEARTH, HENRY GOLDEN.

Born, Bristol, R. I., April 22, 1863. Pupil of Ecole des Beaux-Arts and Aimé Morot in Paris. Webb prize, Soc. Amer. Artists, 1893; bronze medal, Paris Exp. 1900; silver medal, Pan-American Exp., Buffalo, 1901; silver medal, Charleston Exp. 1902. N. A. 1906. Specialty, landscapes. Studio, New York.

AN OLD CHURCH AT MONTREUIL.

Signed. On canvas, 36 H., 47½ W.

DESSAR, LOUIS PAUL.

Born, Indianapolis, Ind., 1867. Pupil of National Academy of Design, and of Bouguereau, Robert-Fleury, and Ecole des Beaux-Arts in Paris. Third class medal, Paris Salon, 1891; medal, Columbian Exp. Chicago, 1893; honorable mention, Carnegie Institute, 1897; second Hallgarten prize, Nat. Acad. Design, 1899; first Hallgarten prize, N. A. D. 1900; bronze medal, Paris Exp. 1900; silver medals, Pan-American Exp., Buffalo, 1901, and Charleston Exp. 1902. N. A. 1906. Studio, New York.

EVENING AT LONGPRÉ.

Signed. On canvas, 23½ H., 28½ W

RETURN TO THE FOLD.

Signed. On canvas, 15 H., 18 W

DEWEY, CHARLES MELVILLE.

Born, Lowville, N. Y., 1851. Made first exhibit at National Academy of Design, 1875. Pupil of Carolus-Duran in Paris, 1876–77. Silver medals, Pan-American Exp., Buffalo, 1901, and St. Louis Exp. 1904. N. A. 1907. Specialty, landscapes. Studio, New York.

THE CLOSE OF DAY.

Signed. On canvas, 23¼ H., 39 W

THE HARVEST MOON.

Signed. On canvas, 24¼ H., 30½ W.

WILLIAM HENR[illegible]

[illegible] silver [illegible] Pan-Am. Exp., Buffalo, 1901, gold medal; Charleston Exp., 1902, silver medal; Tennessee Centennial Exp., Nashville, 1897, bronze medal; Pan-American Exp., Buffalo, 1901, bronze medal; Charleston Exp., 1902, silver medal; Soc. Am. Artists, 1902, silver medal; Chicago Soc. Artists, 1902, silver medal; Chicago Soc. Etchers, 1902, silver medal; Chicago Soc. Painters in Pastel, 1902, silver medal; Chicago Soc. Miniature Painters, 1902, silver medal; Chicago Soc. Water Colorists, 1902, silver medal; Chicago Soc. Portrait Painters, 1902, silver medal; Chicago Soc. Landscape Painters, 1902, silver medal; Chicago Soc. Mural Painters, 1902, silver medal; Chicago Soc. Sculptors, 1902, silver medal; Chicago Soc. Architects, 1902, silver medal; Chicago Soc. Engravers, 1902, silver medal; Chicago Soc. Lithographers

WILLIAM HENRY HOWE

WILLIAM T. EVANS COLLECTION

MY DAY AT HOME

(See page 123)

DEWING, THOMAS WILMER.

Born, Boston, Mass., May 4, 1851. Pupil of Boulanger and Lefebvre in Paris. Clarke prize, Nat. Acad. Design, 1887; silver medal, Paris Exp. 1889; gold medals, Pan-American Exp., Buffalo, 1901, and St. Louis Exp. 1904; Lippincott prize, Penn. Acad. Fine Arts, 1905. N. A. 1888. Specialty, portraits and figures. Studio, New York.

SUMMER PASTIME.

Signed and dated, 1890. On canvas, 41½ H., 53½ W.

DOUGHERTY, PAUL.

Born, Brooklyn, N. Y., 1877. Studied with H. W. Ranger and in Europe, but mainly self-taught. Osborne prize ($500), 1905. N. A. 1907; member Amer. Water Color Soc. Studio, New York.

SUN AND STORM.

Signed. On canvas, 36 H., 48 W.

FOSTER, BEN.

Born, North Anson, Me. Pupil of Abbott H. Thayer in New York, and of Morot and Merson in Paris. Medal, Columbian Exp., Chicago, 1893; second prize, Cleveland, 1895; bronze medal, Paris Exp. 1900; silver medal, Carnegie Institute, Pittsburg, 1900; Webb prize, Soc. Amer. Artists, 1901; silver medal, Pan-American Exp., Buffalo, 1901; silver medal, St. Louis Exp. 1904; Carnegie prize, Nat. Acad. Design, 1906. N. A. 1904. Specialty, landscapes. Also writer on art. Studio, New York.

BIRCH-CLAD HILLS.

Signed. On canvas, 30 H., 30 W

FULLER, GEORGE.

Born, Deerfield, Mass., 1822; died, Boston, 1884. Studied in Boston, New York, London, and on the Continent of Europe. A. N. A., 1857 Memorial exhibition of his works at Boston Museum of Fine Arts, 1884.

PORTRAIT OF HENRY B. FULLER, 1873.

Signed. On canvas, 24 H., 20 W.

GAY, EDWARD.

Born, Dublin, Ireland, 1837. Pupil of J. M. Hart in New York, and of J. Schirmer and Lessing in Karlsruhe, Germany. Prize of $2,000 in competitive exhibition, American Art Assoc., for the landscape *Broad Acres*,

presented to the Metropolitan Museum, 1887; medal, New Orleans Exp. 1885; medal, Mid-Winter Exhibition, San Francisco; bronze medal, Pan-American Exp., Buffalo, 1901; Shaw Purchase, Soc. Amer. Artists, 1903; bronze medal, St. Louis Exp. 1904; George Inness gold medal, Nat. Acad. Design, 1905. N. A. 1907; member N. Y. Water Color Club. Mount Vernon, N. Y.

THE HILLSIDE.

Signed and dated, 1908. On canvas, 33 H., 43 W.

GIFFORD, R. SWAIN.

Born on the Island of Naushon, Mass., December 23, 1840; died, New York City, January 15, 1905. Landscape painter and etcher. Learned the rudiments of his art from Albert Van Beest, a Dutch marine painter, at New Bedford, Mass. Moved to Boston in 1864 and two years later settled in New York. First exhibited in 1864 at the National Academy of Design, of which he was elected an associate in 1867 and an Academician in 1878. Traveled extensively, painting in Oregon and California in 1869, and later in Europe, Algiers, and Egypt. Gold medal, Centennial Exh., Philadelphia, 1876; prize of $2,500 in New York in 1885; bronze medal, Paris Exp. 1889; silver medal, Pan-American Exp., Buffalo, 1901; gold medal, Charleston Exp. 1902. Mr. Gifford was a member of the Society of American Artists, the American Water Color Society, the Society of London Painters, the National Arts Club and the Royal Society of Painters-Etchers, London.

NEAR THE OCEAN.

Signed and dated, 1879. On canvas, 22¼ H., 40 W.

HASSAM, CHILDE.

Born, Boston, 1859. Pupil of Boulanger and Lefebvre in Paris. Bronze medal, Paris Exp. 1889; gold medal, Munich, 1892; medal, Art Club, Philadelphia, 1892; medal, Columbian Exp., Chicago, 1893; prize, Cleveland Art Assoc. 1893; Webb prize, Soc. Amer. Artists, 1895; prize, Boston Art Club, 1896; second class medal, Carnegie Institute, Pittsburg, 1898; Temple gold medal, Penn. Acad. Fine Arts, 1899; silver medal, Paris Exp. 1900; gold medal, Pan-American Exp., Buffalo, 1901; gold medal, St. Louis Exp. 1904; Clarke prize, Nat. Acad. Design, 1905; third class medal, Carnegie Institute, Pittsburg, 1905; Lippincott prize, Penn. Acad. Fine Arts, 1906; Carnegie prize, Soc. Amer. Artists, 1906; third prize, Worcester, 1906. N. A. 1906; member Amer. Water Color Soc.; Munich Secession. Studio, New York.

SPRING, NAVESINK HIGHLANDS.

Signed and dated, 1908. On canvas, 25 H., 30¼ W.

... medal, New Orleans ... ...n, San Francisco; bronze medal, ...ew Portland, Soc. Amer. Artists, 1910 ... Geo. D. Lasker memorial, Nat. ... ...ter N. Y. Water Color Club. ...

... HILLSIDE

On canvas, 33 H. ... W.

... ...

... ...rd of Natural Sciences, Dec. 23, 1840; ... ...ed New ... ...ty, January 15, 1906. ... ...ter and etc... Learned ... ...ements of ... ...ecord, a Dutch ... ...ne pain... ... Academy, ...on in 1861 ... ...on New York ... ...ed in 1904 ... ...al Academy of ... ...of which ... ...elected an ... ...an Academician ... 1908. The ... ...extensively, ...ater in Europe, Algiers, and ... ...al, ...special Exhibition ... ...prize of $... ... York in 18... ... ...Exposition, silver medal for ... ...Exposition, 1901; gold medal Charleston Exposition, 1902. ... ...Club was a ... ...ber of the Society of American Artists, the American Water Color Society, the Society of Painters in Pastel, Arts Club and National Society of Painters in Pastels, London.

NEAR THE ...

Signed and dated, 18... On canvas, 22¼ H., 40 W.

... ...

... ...ber 12, 1... ... Paris. Bronze ... ...Munich, ...al, Atlanta, 1895; ... ... Exposition, ...3; prize, Cleveland Art ... ... Society of Artists, ... prize, Boston Art Club, ... Carnegie Institute, February, 1905; Temple gold ... ... Academy, 1905; ... ...bronze medal, Paris Exposition, 1900; gold medal, Pan American Exposition, ...gold medal, St. Louis Exposition, 1904; Clarke prize, ...; third class medal, Carnegie Institute, Pittsburg, ...e, Penn. Acad. Fine Arts, 1... Carnegie prize, ...1905; third prize, Worcester, 1909; N. A. 1906; ... ...Water Color Soc.; Munich Secession. Studio, New York.

SPRING, NAVESINK HIGHLANDS.

Signed and dated, 1908. On canvas, 25 H., 30¼ W.

GEORGE INNESS — SEPTEMBER AFTERNOON

WILLIAM T. EVANS COLLECTION

(See page 123)

HOMER, WINSLOW.

Born, Boston, Mass., 1836. Pupil of National Academy of Design and F. Rondel, but mainly self-taught. First prize, Carnegie Institute, Pittsburg, 1896; gold medals, Penn. Acad. Fine Arts, 1896, Paris Exp. 1900, and for water color, Pan-American Exp., Buffalo, 1901; Temple gold medal, Penn. Acad. Fine Arts, 1902; gold medals, Charleston Exp. 1902, and St. Louis Exp. 1904. N. A. 1865; member Amer. Water Color Soc. Specialty, coast scenes and marines. Studio, Scarboro, Me.

THE VISIT OF THE MISTRESS.
Signed and dated, 1876. On canvas, 17¾ H., 24 W.

HIGH CLIFF, COAST OF MAINE.
Signed and dated, 1894. On canvas, 30 H., 37½ W.

HOWE, WILLIAM HENRY.

Born, Ravenna, Ohio, 1846. Pupil of Otto de Thoren and F. de Vuillefroy in Paris. Honorable mention, New Orleans, 1885, Paris Salon, 1886; third class medal, Paris Salon, 1888; silver medal, Paris Exp. 1889; Temple gold medal, Penn. Acad. Fine Arts, 1890; grand gold medal, Crystal Palace, London, 1890; gold medal, Boston, 1890; medal, Columbian Exp. 1893; gold medals, California Mid-Winter Exp. 1894, Atlanta Exp. 1895; Officier d'Académie, Paris, 1896; Chevalier of the Legion of Honor, 1899; silver medal, Pan-American Exp. 1901; member of Jury, St. Louis Exp. 1904. N. A. 1897. Specialty, landscapes with cattle. Bronxville, N. Y.

MY DAY AT HOME.
Signed and dated, 1906. On canvas, 24 H., 30 W.

INNESS, GEORGE.

Born, Newburg, N.Y., 1825; died, 1894. Studied art in Newark, N.J., and engraving in New York. In 1846 he began the practice of his profession as a landscape painter, spending a few months in the studio of Regis Gignoux. Was in Italy from 1871 to 1875. In his later works he attained an excellence which placed him in the front rank of the best landscape painters of the world. N. A. 1868.

SEPTEMBER AFTERNOON.
Signed and dated, 1887. On canvas, 36¼ H., 28¼ W.

NIAGARA.
Signed and dated, 1889. On canvas, 30 H., 45 W.

GEORGIA PINES.
Signed and dated, 1890. On canvas, 18 H., 24 W.

SUNDOWN.
Signed and dated, 1894. On canvas, 43¼ H., 68½ W.

JONGERS, ALPHONSE.

Born in France, November 17, 1872. Pupil of Ecole des Beaux-Arts under Delaunay and Gustave Moreau; studied two years in Spain. Silver medal, St. Louis Exp. 1904. A. N. A. 1906. Specialty, portraits. Studio, New York.

PORTRAIT OF WILLIAM T. EVANS.

On canvas, 36 H., 28 W.

KENDALL, WILLIAM SERGEANT.

Born, Spuyten Duyvil, N. Y., 1869. Pupil of Art Students' League of New York; Thomas Eakins in Philadelphia; Ecole des Beaux-Arts and Merson in Paris. Honorable mention, Paris Salon, 1891; medal, Columbian Exp., Chicago, 1893; Lippincott prize, Penn. Acad. Fine Arts, 1894; honorable mention, Tennessee Centennial Exp., Nashville, 1897; second prize, Worcester Art Museum, 1900; bronze medal, Paris Exp. 1900; bronze medal, Carnegie Institute, Pittsburg, 1900; second prize, Worcester Art Museum, 1901; silver medal for painting, bronze medal for drawing, and honorable mention for sculpture, Pan-American Exp., Buffalo, 1901; Shaw prize, Soc. Amer. Artists, 1901; Shaw Fund Purchase, Soc. Amer. Artists, 1903; gold medal, St Louis Exp. 1904. N. A. 1905. Painter and sculptor. Studio, New York.

AN INTERLUDE.

Signed and marked "Copyrighted, Feb., 1907."

On canvas, 45 H., 44 W.

LA FARGE, JOHN.

Born, New York, March 31, 1835. Pupil of Couture in Paris and William M. Hunt in Boston. Gold medal, Pan-American Exp., Buffalo, 1901; Chevalier of the Legion of Honor; diploma, with medal of honor, for distinguished services in art, St. Louis Exp. 1904. N. A. 1869; member Mural Painters (hon. pres.). Specialty, mural decorations and stained glass. Author of several works on art. Studio, New York.

VISIT OF NICODEMUS TO CHRIST.

On canvas, 41¼ H., 34 W.

LATHROP, WILLIAM LANGSON.

Born, Warren, Ill., March 29, 1859. Evans prize, Amer. Water Color Soc. 1896; medal, Art Club, Phila. 1897; Webb prize, Soc. Amer. Artists, 1899; bronze medal, Pan-American Exp., Buffalo, 1901; third medal ($500), Carnegie Institute, Pittsburg, 1903; third prize, Worcester, Mass., 1904; bronze medal, St. Louis Exp. 1904. N. A. 1907; member N. Y. Water Color Club. New Hope, Bucks County, Pa.

THE THREE TREES.

Signed. On canvas, 25¼ H., 32¼ W.

W. F. EVANS

...awing, ...
...ufield, ... Shaw
...ss, Soc. Amer. Artists,
...es. Painter ... secretary.

DE.

..., Feb., 1907."
On canv... 48 H., 41

...31, 1835. Pupil of ... Paul.
...old medal, Pan-American Exp., ... 1901
...n of Honor, California, with medal of ...
...n art, St. Louis Exp. 1904. N. A. ..., 10
...bon pres.). Specialty, mural ... and ...
... several works on art. St...

VICE-PRESIDENT ...

... W...

LATHROP, WILLIAM LANSON.

Born, Warren, Pa., March 26, 1850. ... Amer. Water ...
Soc. 1896; medal, Art Club, Phila. ...
1899; bronze medal, Pan-Amer. ... 1901,
Carnegie Institute, Pittsburg ..., Worcester ... 1904;
bronze ... St. L... ... 1907; member ... Water
Color Club, ... Pa.

THE THREE TREES

Signed. On ... H., 32¼ W.

ALPHONSE JONGERS — MR. WILLIAM T. EVANS

WILLIAM T. EVANS COLLECTION

(See page 124)

WILLIAM SERGEANT KENDALL AN INTERLUDE

WILLIAM T. EVANS COLLECTION. COPYRIGHTED BY THE ARTIST

(See page 124)

LAWSON, ERNEST.

Born in California, 1873. Spent several years in France. Silver medal, St. Louis Exp. 1904; Sesnan medal, Penn. Acad. Fine Arts, 1907. A. N. A. Studio, New York.

AN ABANDONED FARM.

Signed. On canvas, 29 H., 36 W.

LOEB, LOUIS.

Born, Cleveland, Ohio, November 7, 1866. Pupil of Gérôme in Paris. Honorable mention, Paris Salon, 1895; third class medal, Paris Salon, 1897; silver medals for drawing and painting, Pan-American Exp., Buffalo, 1901; second Hallgarten prize, Nat. Acad. Design, 1902; Webb prize, Soc. Amer. Artists, 1903; silver medals for painting and illustration, St. Louis Exp. 1904; Carnegie prize, Soc. Amer. Artists, 1905; first Corcoran prize, Soc. Washington Artists, 1906, for *The Siren*, now in the National Gallery. N. A. 1906; member N. Y. Arch. League. Specialty, landscapes and figures in oil, and illustrations. Also teacher. Studio, New York.

THE SIREN.

Signed and dated, 1904. On canvas, 34 H., 28 W.

LOW, WILL H.

Born, Albany, N. Y., May 31, 1853. Pupil of Ecole des Beaux-Arts, under Gérôme, and of Carolus-Duran in Paris. Silver medal, Paris Exp. 1889; medal, Columbian Exp., Chicago, 1893; Lotos Club Fund, Nat. Acad. Design, 1895; silver medal, Pan-American Exp., Buffalo, 1901; member, International Jury of Awards, St. Louis Exp. 1904. N. A. 1890; member Mural Painters; N. Y. Arch. League. Painter, illustrator and writer. Studio, New York.

CHRISTMAS MORN.

Signed and dated, 1908. On canvas, 50 H., 26 W.

MARSHALL, WILLIAM EDGAR.

Born, New York, June 30, 1837; died, August 29, 1906. Portrait painter and engraver. Employed by the American Bank Note Company in 1858. Subsequently painted portraits in oil and engraved large portraits in line. Settled in Boston, but in 1864–66 travelled in Europe, residing chiefly in Paris, where he exhibited in the Salons of 1865 and 1866. Established a studio in New York in 1866. Among his more noteworthy achievements have been engravings after Stuart's Washington and Da Vinci's portrait of Christ, his heroic ideal painting of Christ, which he also engraved, and engravings of many distinguished persons, including

Lincoln, Longfellow, Cooper, Beecher, Grant, Sherman, Blaine, Hancock, Garfield, Harrison, McKinley, and Roosevelt, the most of which were reproduced from oil paintings by himself.

PORTRAIT OF HENRY WADSWORTH LONGFELLOW.

Signed. On canvas, 24¾ H., 20 W.

PORTRAIT OF THE ARTIST, AGE 23.

Signed. On canvas, 30 H., 24¼ W.

MARTIN, HOMER D.

Born, Albany, N. Y., 1836; died, 1897. Landscape painter. Self-taught, except for a few weeks' study under William Hart. N. A. 1875; member Soc. Amer. Artists. His studio was in New York.

LOWER AUSABLE POND.

Signed and dated, 1868. On canvas, 18 H., 30 W.

EVENING ON THE SEINE.

Signed. On canvas, 18 H., 30 W.

METCALF, WILLARD LEROY.

Born, Lowell, Mass., 1858. Pupil of Boulanger and Lefebvre in Paris. Honorable mention, Paris Salon, 1888; medal, Columbian Exp., Chicago, 1893; Webb prize, Soc. Amer. Artists, 1896; honorable mention, Paris Exp. 1900; silver medal, Pan-American Exp., Buffalo, 1901; silver medal, St. Louis Exp. 1904; Temple gold medal, Penn. Acad. Fine Arts, 1904; first prize, Corcoran Gallery of Art, Washington, 1907. Member Amer. Water Color Soc. Instructor, Woman's Art School, Cooper Union, and Rhode Island School of Design, Providence. Studio, New York.

A FAMILY OF BIRCHES.

Signed and dated, 1907. On canvas, 29 H., 26 W.

MINOR, ROBERT C.

Born, New York, 1840; died, 1904. Pupil of Van Luppen in Antwerp, and of Diaz and Boulanger in Paris. Sketched in Germany and Italy for some time. Lotos Club Fund Purchase, Nat. Acad. Design, 1896; honorable mention, Paris Exp. 1900; silver medal, Pan-American Exp., Buffalo, 1901. N. A. 1897. Specialty, landscapes.

A HILLSIDE PASTURE.

Signed. On canvas, 30¼ H., 22¼ W.

GREAT SILAS AT NIGHT.

Signed. On academy board, 15¾ H., 19¾ W.

[illegible], Blaine, Bonesteel, [illegible], which were of

[illegible] LONGFELLOW'S

[illegible] 24¾ H., 20 W.

[illegible]

[illegible] 30 H., 24¼ W.

[illegible]

[illegible]

[illegible]

[illegible] 18 H., [illegible] W.

[illegible]

[illegible] 18 H., 30 W.

[illegible]

[illegible] and Lefebvre [illegible]

[illegible] Pompeian Exhibition, [illegible]

[illegible], honorable mention, [illegible]

[illegible], St. Louis, 1901, silver [illegible]

[illegible], Penn. Acad. Fine Arts, [illegible]

[illegible], 1907. Member [illegible]

[illegible] Art School, Cooper Union, [illegible]

[illegible], New York.

[illegible]

[illegible] canvas, 29 H., 2[illegible] W.

[illegible] of Van Luppen in Antwerp, [illegible] Germany and Italy for [illegible] Design, 1896; honorable mention, [illegible] Pan American Exp., Buffalo, 1901; [illegible]

[illegible] PASTURE.

Signed [illegible] On canvas, 30¼ H., 22¼ W.

GREAT SILAS AT NIGHT.

Signed. On academy board, 15¼ H., 19¾ W.

WILLARD LEROY METCALF — A FAMILY OF BIRCHES

William T. Evans Collection

(See page 126)

JOHN FRANCIS MURPHY

WILLIAM T. EVANS COLLECTION

THE PATH TO THE VILLAGE

(See page 127)

MOSER, JAMES HENRY.

Born, Whitby, Ontario, Canada, January 1, 1854. Pupil of John H. Witt and Charles H. Davis. Medal, Atlanta Exp. 1895; first Corcoran prize, Washington Water Color Club, 1900; bronze medal, Charleston Exp. 1902; Parsons landscape prize, Washington Water Color Club, 1903. Member Amer. Water Color Soc.; Soc. Washington Artists; Washington Water Color Club. Studio, Washington, D. C.

EVENING GLOW, MOUNT McINTYRE.

Signed and dated, 1907. On canvas, 30 H., 40 W.

MURPHY, JOHN FRANCIS.

Born, Oswego, N. Y., December 11, 1853. Self-taught in art. First exhibited at Nat. Acad. Design, 1876. Second Hallgarten prize, N. A. D. 1885; Webb prize, Soc. Amer. Artists, 1887; gold medal, Competition Prize Fund Exhibition, New York, 1887; medal, Columbian Exp., Chicago, 1893; Evans prize, Amer. Water Color Soc. 1894; gold medal, Art Club, Phila. 1899; honorable mention, Paris Exp. 1900; silver medal, Pan-American Exp., Buffalo, 1901; gold medal, Charleston Exp. 1902; Carnegie prize, Soc. Amer. Artists, 1902; silver medal, St. Louis Exp. 1904. N. A. 1887; member Amer. Water Color Soc. Specialty, landscapes. Studio, New York.

THE PATH TO THE VILLAGE.

Signed and dated, 1882. On canvas, 21 H., 32¾ W.

INDIAN SUMMER.

Signed and dated, 1903. On canvas, 16 H., 21¾ W.

NAEGELE, CHARLES FREDERICK.

Born, Knoxville, Tenn., May 8, 1857. Pupil of William Sartain, William M. Chase and C. Myles Collier. Gold medal, Mechanics Fair, Boston, 1900; silver medal, Charleston Exp. 1902. Member Artists' Fund Soc.; Atlanta Art Assoc. Specialty, portraits. Studio, New York.

MOTHER-LOVE.

Signed. On canvas, 24¼ H., 20¼ W.

RANGER, HENRY WARD.

Born in New York State, 1858. Mainly self-taught, but studied in France, England and Holland. Represented in several important collections in the United States and Europe. Bronze medal, Paris Exp. 1900;

silver medal, Pan-American Exp., Buffalo, 1901; gold medal, Charleston Exp. 1902. N. A. 1906; member Amer. Water Color Soc. Specialty, landscapes. Studio, New York.

ENTRANCE TO THE HARBOR.

Signed and dated, 1890. On canvas, 17½ H., 24¾ W.

CONNECTICUT WOODS.

Signed and dated, 1899. On canvas, 28 H., 36 W.

BRADBURY'S MILL-POND NO. 2.

Signed and dated, 1903. On canvas, 28 H., 36 W.

THE CORNFIELD.

Signed. On canvas, 27¾ H., 35¾ W.

REID, ROBERT.

Born, Stockbridge, Mass., July 29, 1863. Pupil of Boston Museum of Fine Arts, Art Students' League of New York, and Boulanger and Lefebvre in Paris. Medal, Columbian Exp., Chicago, 1893; Clarke prize, Nat. Acad. Design, 1897; first Hallgarten prize, N. A. D., 1898; silver medal for painting and gold medal for mural decoration, Paris Exp. 1900; silver medal, Pan-American Exp., Buffalo, 1901; silver medal, St. Louis Exp. 1904. N. A. 1906. Specialty, mural decoration. Also teacher. Studio, New York.

THE WHITE PARASOL.

Signed. On canvas, 36 H., 30 W.

ROBINSON, THEODORE.

Born, Irasburg, Vt., June 3, 1852; died, New York, April 1, 1896. Pupil of L. E. Wilmarth in New York, and Carolus-Duran and Gérôme in Paris. Awarded the Webb prize, Soc. Amer. Artists, 1890; Shaw prize, Soc. Amer. Artists, 1892.

LA VACHÈRE.

Signed. On canvas, 30 H., 20 W.

SHIRLAW, WALTER.

Born, Paisley, Scotland, August 6, 1838; taken to America in 1840. Pupil of the Royal Academy and of Raab, Wagner, Ramberg, and Lindenschmidt in Munich, 1870–1876. First exhibited at Nat. Acad. Design, 1861. Medal, Munich Royal Academy; medal, Centennial Exh., Philadelphia, 1876; honorable mention, Paris Exp. 1889; Lotos Club Fund Purchase, Nat. Acad. Design, 1895; silver medal, Pan-American Exp., Buffalo, 1901; silver medal, St. Louis Exp. 1904. One of the founders of

...ld medal, Charleston
... Color Soc. Specialty,

...H., 24¼ W.

..., 28 H., 36 W.

...s, 28 H., 36 W.

...H., 30¼ W.

...1863. Pur... ...ston Museum of
... New York, ...rd Lefebvre
..., Cla... ...Parke-price, Nat.
...ten ... ... silver medal
... ... Exp. 1903, silver
... ... d, St. Louis Exp.
... ... teacher. Studies

... canvas, 36 H., 30 W.

... ... 1895. Hu...
... ... Vice in 1918.
... ... Shaw prize, ...
Acad. A...

... 24 H., 20 W.

...

...o, Pedley, Scotland; ... taken to America in 1840
... the Royal Acad... ... Academy Exhibitors, and Lindau-
...chmidt in Munich, 18... ... exhibited at Nat. Acad. Design,
1901. Medal, Mun... ...ny, medal, Centennial Exh., Philadelphia, 1876, ho... ...ecution, Paris Exp. 1889; Lotos Club Jubilee Purchase, Nat. Acad. Design, 1895, silver medal, Pan-American Exp., Buffalo, 1901, silver medal, St. Louis Exp. 1904. One of the founders of

HENRY WARD RANGER

BRADBURY'S MILL-POND NO. 2

WILLIAM T. EVANS COLLECTION

(See page 128)

the Soc. Amer. Artists, and its first president. N. A. 1888; member Amer. Water Color Soc.; Mural Painters. Specialties, genre subjects in oil, engravings, decorations and illustrations. Studio, New York.

ROSES.

Signed. On canvas, 24½ H., 19 W.

AMONG THE OLD POETS.

Signed. On canvas, 16 H., 20½ W.

SHURTLEFF, ROSWELL MORSE.

Born, Rindge, N. H., June 14, 1838. Studied at the Lowell Institute, Boston, and the National Academy of Design, New York. Bronze medal, Pan-American Exp., Buffalo, 1901; bronze medal, St. Louis Exp. 1904. N. A. 1890; member Amer. Water Color Soc. Specialty, landscapes Studio, New York.

THE MYSTERIOUS WOODS.

Signed. On canvas, 30 H., 40 W.

SMEDLEY, WILLIAM THOMAS.

Born in Chester County, Pa., March 26, 1858. Pupil of Penn. Acad. Fine Arts, and of Jean Paul Laurens in Paris. Evans prize, Amer. Water Color Soc. 1890; bronze medal, Paris Exp. 1900; bronze medal for painting and silver medal for drawing, Pan-American Exp., Buffalo, 1901; Proctor prize, Nat. Acad. Design, 1906. N. A. 1905; member Amer. Water Color Soc. Painter of figures in oil, and illustrator. Studio, New York.

ONE DAY IN JUNE.

Signed. On canvas, 23¾ H., 15¾ W.

TYRON, DWIGHT WILLIAM.

Born, Hartford, Conn., August 13, 1849. Pupil of C. Daubigny, Jacques son de la Chevreuse, A. Guillemet, and H. Harpignies in Paris. Bronze medal, Boston, 1882; gold medals, American Art Assoc., New York, 1886 and 1887; third Hallgarten prize, Nat. Acad. Design, 1887; Ellsworth prize, Chicago Art Inst. 1888; Palmer prize, Chicago Interstate Exp. 1889; Webb prize, Soc. Amer. Artists, 1889; first class gold medal, Munich International Exp. 1892; gold medal, Columbian Exp., Chicago, 1893; first prize, Cleveland Interstate Exp. 1895; first prize, Tennessee Centennial, 1897; gold medal ($1,500), Carnegie Institute, 1898; chronological medal, Carnegie Institute, Pittsburg, 1899; gold medals, Pan-American Exp., Buffalo, 1901, and St. Louis Exp. 1904. N. A. 1891; member Amer. Water Color Soc. Professor of Art, Smith College. Specialty, landscapes. Studio, New York.

NOVEMBER.

Signed and dated, 1904–5. On panel, 20 H., 29¾ W.

TWACHTMAN, JOHN HENRY.

Born, Cincinnati, Ohio, August 4, 1853; died, Gloucester, Mass., August 8, 1902. Pupil of the School of Design of Cincinnati under Frank Duveneck, and later studied in Munich and Paris. He was awarded the Webb prize of the Soc. Amer. Artists, 1888; a medal at the Columbian Exp., Chicago, 1893; the Temple gold medal of the Penn. Acad. Fine Arts, 1895, and a silver medal at the Pan-American Exp., Buffalo, 1901. Specialty, landscapes.

THE TORRENT.

Signed. On canvas, 25 H., 30 W.

THE END OF WINTER.

Signed. On canvas, 22 H., 30 W.

ROUND HILL ROAD.

Signed. On canvas, 30 H., 30 W.

VAN LAER, ALEXANDER T.

Born, Auburn, N. Y., February 9, 1857. Pupil of the National Academy of Design and R. Swain Gifford in New York, and of Geo. Poggenbeek in Holland. Bronze medal, Charleston Exp. 1902; member, International Jury of Awards, St. Louis Exp. 1904. A. N. A. 1901; member Amer. Water Color Soc. Specialty, landscapes. Also teacher, writer and lecturer. Studio, New York.

EARLY SPRING.

Signed. On canvas, 22 H., 36 W.

VOLK, DOUGLAS.

Born, Pittsfield, Mass., February 23, 1856. Pupil of Gérôme in Paris. Medal, Columbian Exp., Chicago, 1893; Shaw Fund Purchase, Soc. Amer. Artists, 1899; first prize, Colonial Exhibition, Boston, 1899; silver medal, Pan-American Exp., Buffalo, 1901; silver medal, Charleston Exp. 1902; Carnegie prize, S. A. A. 1903 for *The Boy with the Arrow*, now in the National Gallery; silver medal, St. Louis Exp. 1904. N. A. 1899. Instructor at Cooper Union, New York. Organized the handicraft movement at Centre Lovell, Me.

THE BOY WITH THE ARROW.

Signed and dated, 1902–3. On canvas, 46 H., 36 W.

WALKER, HENRY OLIVER.

Born, Boston, Mass., May 14, 1843. Pupil of Bonnât in Paris. Shaw Fund Purchase, Soc. Amer. Artists, 1894; Clarke prize, Nat. Acad. Design,

THE BOY WITH THE ARROW

...ber 4, 1851, died, Gloucester, Mass., Au...
...Duveneck of Cincinnati under Frank D...
...and Paris. He was awarded the W...
...1888, a medal at the Columbian E...
...of the Penn. Acad. Fine Arts, 1...
...American Exp., Buffalo, 1901. Specialty ...

...PRESENT

On canvas, 28 H., 30 W.

...ER

...canvas, 22 H., 30 W.

...HILL ROAD.

On canvas, 30 H., 30 W.

...XANDER T.

...n, N. Y., February 9, 1837. Pupil of the National Academy ...d R. Swain Gifford in New York, and of Geo. Poegenbeek in ...bronze medal, Charleston Exp. 1902; member, International ...wards, St. Louis Exp. 1904. A. N. A. 1901, member Amer. ...lor Soc. Specialty, landscapes. Also teacher, writer and lec... ...tudio, New York.

EARLY SPRING.

...igned On canvas, 22 H., 36 W.

...OLK, DOUGLAS.

Born, Paris, ...ry 23, 1856. Pupil of Gérôme in Paris. Medal, C... ...; Shaw Fund Purchase, Soc. Amer. Artists, 1... ...Pan-American Exhibition, Boston, 1899; silver medal, Pan-Am... ...Buffalo, 1901; ...r medal Charleston Exp. 1902; C... ...S. A. A. 1... ...y with the Arrow, now in the N... ...lery; silver ... ...s Exp. 1904. N. A. 1899. In... ...Cooper Union; ...ganized the handicraft movement ...Lowell, Me.

...WITH ARROW

Signed and dated, 1902 ... On canvas, 46 H., 36 W.

...ER, HENRY OLIVER.

Born, Boston, Mass., May 14, 1843. Pupil of Bonnat in Paris. Shaw ...und Purchase, Soc. Amer. Artists, 1894; Clarke prize, Nat. Acad. Design,

DOUGLAS VOLK THE BOY WITH THE ARROW

WILLIAM T. EVANS COLLECTION

(See page 130)

1895; silver medal, Pan-American Exp., Buffalo, 1901; gold medal, Charleston Exp. 1902; silver medal, St. Louis Exp. 1904; third prize, Worcester, 1907. Represented by decorative pictures in the Library of Congress, Massachusetts State House, etc. N. A. 1902; member Mural Painters. Specialty, figures and mural decoration. Lakewood, N. J.

EROS ET MUSA.

Signed and dated, 1903. On canvas, 72 H., 54 W.

MUSA REGINA.

Signed and dated, 1904. On canvas, 25¼ H., 29¾ W.

WALKER, HORATIO.

Born in Canada, 1858. Evans prize, Amer. Water Color Soc. 1888; gold medal, competitive exhibition at American Art Galleries, New York, 1887; bronze medal, Paris Exp. 1889; gold medal, Columbian Exp., Chicago, 1893; gold medals, Pan-American Exp., Buffalo, 1901, and Charleston Exp. 1902; gold medals for oil and water colors, St. Louis Exp. 1904; gold medal of honor, Penn. Acad. Fine Arts, 1906; first prize, Worcester, 1907. N. A. 1891; member Amer. Water Color Soc.; Royal Inst. of Painters in Water Colors, England.

SHEEPYARD—MOONLIGHT.

Signed and dated, 1906. On canvas, 17¾ H., 23¾ W.

WEIR, JULIEN ALDEN.

Born, West Point, N.Y., August 30, 1852. Pupil of his father, Robert W. Weir, and of Gérôme in Paris. Honorable mention, Paris Salon, 1882; prize, $2,000, Amer. Art Assoc. 1888; silver medal for painting and bronze medal for drawing, Paris Exp. 1889; medal, Carnegie Institute, Pittsburg, 1897; gold medal, Columbian Exp., Chicago, 1893; bronze medal, Paris Exp. 1900; gold medal, Pan-American Exp., Buffalo, 1901; gold medal for paintings and silver medal for engravings, St. Louis Exp. 1904; Inness medal, Nat. Acad. Design, 1906, for the painting *Upland Pasture*. N. A. 1880; a founder of the Soc. Amer. Artists; member Amer. Water Color Soc.; N. Y. Etching Club. Specialty, portraits and genre subjects in oil, etchings, etc. Studio, New York.

UPLAND PASTURE.

Signed. On canvas, 39½ H., 49¾ W.

A GENTLEWOMAN.

Signed. On canvas, 30 H., 24½ W.

WHITTREDGE, WORTHINGTON.

Born, Springfield, Ohio, 1820. Pupil of Andreas Achenbach in Düsseldorf, Germany, and later studied four years in Rome. Bronze medal, Centennial Exh., Philadelphia, 1876; honorable mention, Paris Exp. 1889; medal, Columbian Exp., Chicago, 1893; silver medal, Pan-American Exp., Buffalo, 1901; silver medal, St. Louis Exp. 1904. N. A. 1861 (president in 1875 and 1876). Specialty, landscapes. Studio, Summit, N. J.

NOON IN THE ORCHARD.

Signed and dated, 1900. On canvas, 18¼ H., 30¼ W.

WIGGINS, CARLETON.

Born, Turners, N. Y., March 4, 1848. Pupil of the National Academy of Design and George Inness in New York. Studied in France, 1880–81. Exhibited first at Nat. Acad. Design, 1870; gold medal, Prize Fund Exhibition, New York, 1877; bronze medal, Pan-American Exp., Buffalo, 1901; member International Jury of Awards, St. Louis Exp. 1904. N. A. 1906; member Amer. Water Color Soc. Specialty, landscapes and animals. Studio, New York.

EVENING AFTER A SHOWER.

Signed. On canvas, 29½ H., 39½ W.

THE PASTURE LOT.

Signed and dated, 1907. On canvas, 29¼ H., 40 W.

WILES, IRVING RAMSEY.

Born, Utica, N. Y., 1861. Pupil of his father, L. M. Wiles, William M. Chase, and Carroll Beckwith in New York; and of Carolus-Duran in Paris. Exhibited in the Paris Salon, 1884; third Hallgarten prize, Nat. Acad. Design, 1886; Clarke prize, N. A. D. 1889; honorable mention, Paris Exp. 1889; medal, Columbian Exp., Chicago, 1893; Evans prize, Amer. Water Color Soc. 1897; medal, Tennessee Centennial Exp., Nashville, 1897; Shaw prize, Soc. Amer. Artists, 1900; bronze medal, Paris Exp. 1900; gold medal, Pan-American Exp., Buffalo, 1901; first Corcoran prize, Soc. Washington Artists, 1901; gold medal, St. Louis Exp. 1904. N. A. 1897; member Amer. Water Color Soc. Specialty, portraits and figures in oil, and illustrator. Studio, New York.

THE BROWN KIMONO.

Signed and dated, 1908. On canvas, 51¼ H., 33¼ W.

WILLIAMS, FREDERICK BALLARD.

Born, Brooklyn, N.Y., October 21, 1872. Pupil of the National Academy of Design, Cooper Institute and N. Y. Inst. of Artists and Artisans.

LT MUSA

[illegible] Pupil of Academy in Munich and four years in Paris under Boulanger, [illegible] 1875; honorable mention Paris Exp. 1889, silver medal Pan-American Exp. Buffalo 1901, Louis Exp 1904. N. A. 1891; president Allied Artists. Studio, Summit, N. J.

THE ORCHARD

On canvas, 18¼ H., 16¾ W.

[illegible] Pupil of the National Academy of Design, New York, and in France, 1880–85; medal Pan-American Exp., Prize Fund Exhibition 1897; bronze medal, Pan American Exp., Buffalo 1901; medal and jury of awards, St. Louis Exp. 1904. N. A. 1897; Water Color Society. Specialty, landscapes and figure work.

TWILIGHT AFTER A SHOWER

On canvas, 17½ H., 30½ W.

[illegible] PASTURE [illegible]

[illegible] On canvas, 20¾ H., 40 W.

[illegible], LEVI[illegible] P[illegible]

Born, Utica, N. Y. [illegible] Pupil of Mr. Farber, L. M. Wiles, William M. Chase, and Carolus-Duran in Paris. Exhibited in [illegible] Art, Clark Hallgarten prize, Nat. Acad. Design, 1887; [illegible] 1889; honorable mention, Paris Exp. 1889; medal, Atlanta Exp. 1895, 1899, 1893; Evans prize, Amer. Water Color Soc. 1897; [illegible] Centennial Exp., Nashville, 1897, Shaw prize, Soc. A[illegible] 1900; bronze medal, Paris Exp. 1900; gold medal, Pan American Exp. Buffalo, 1901; first Corcoran prize, Soc. Washington Artists, 1903; [illegible] St. Louis Exp. 1904. N. A. 1897; member Amer. Water Color Soc., 1875, portraits and figures in oil, and illustrator. Studio, New [illegible].

[illegible] IN KIMONO.

Signed and dated, 1905 On canvas, 51¾ H., 33¾ W.

WILLIAMS, FREDERICK BALLARD.

Born, Brooklyn, N.Y., October 21, 1872. Pupil of the National Academy of Design, Cooper Institute and N. Y. Inst. of Artists and Artisans.

HENRY OLIVER WALKER — EROS ET MUSA

WILLIAM T. EVANS COLLECTION

(See page 130)

ADDENDA TO "THE NATIONAL GALLERY OF ART."

BULLETIN 70, U. S. NATIONAL MUSEUM.

Since July 1, 1909, the date at which this Bulletin closed, Mr. William T. Evans has added to his munificent donation of the works of American artists the nineteen paintings enumerated below. The total number of paintings in this collection is now 103.

HUGO BALLIN,	THE LESSON.
EMIL CARLSEN,	THE SOUTH STRAND.
J. FOXCROFT COLE,	LATE AFTERNOON NEAR PROVIDENCE.
BRUCE CRANE,	AUTUMN.
LEON DABO,	EVENING ON THE HUDSON.
ELLIOTT DAINGERFIELD,	THE CHILD OF MARY.
BENJAMIN R. FITZ,	A POOL IN THE FOREST.
GEORGE FULLER,	IDEAL HEAD.
HENRY BROWN FULLER,	ILLUSIONS.
SANFORD R. GIFFORD,	THE VILLA MALTA.
ALBERT P. LUCAS,	OCTOBER BREEZES.
LEONARD OCHTMAN,	MORNING HAZE.
HENRY WARD RANGER,	GROTON LONG POINT DUNES.
FREDERIC REMINGTON,	FIRED ON.
THEODORE ROBINSON,	OLD CHURCH AT GIVERNY.
ALBERT PINKHAM RYDER,	MOONLIGHT.
JOHN HENRY TWACHTMAN,	FISHING BOATS AT GLOUCESTER.
FREDERICK J. WAUGH,	AFTER A NORTHEASTER. SOUTHWESTERLY GALE, ST. IVES.

December 21, 1909.

Bronze medal, Pan-American Exp., Buffalo, 1901; silver medal, Soc. Amer. Artists, 1902; Inness prize, Salma. C. 1907. A. N. A. 1907; member N. Y. Water Color Club. Studio, New York.

OLD VIADUCT AT LITTLE FALLS, N. J.

Signed and dated, 1900. On canvas, 23¾ H., 29 W.

SEA ECHOES.

Signed and dated, 1908. On canvas, 27½ H., 35¼ W.

WYANT, ALEXANDER H.

Born, Port Washington, Ohio, 1836; died in New York, 1892. Landscape painter. Devoted himself in early life to painting photographs and portraits in Cincinnati. At the age of 21 years visited George Inness, whose influence is shown in many of his most important works. He was later a pupil of Hans Gude in Karlsruhe, and a student of the works of Turner and Constable in London. Exhibited first at the National Academy of Design in New York, in 1865. N. A. and one of the founders of the American Water Color Society. His studio was in New York.

AUTUMN AT ARKVILLE.

Signed. On canvas, 20 H., 28¼ W.

THE FLUME, OPALESCENT RIVER, ADIRONDACKS.

Signed. On canvas, 47½ H., 35½ W.

HOUSATONIC VALLEY.

Signed. On canvas, 24 H., 36 W.

SPRING.

Signed. On canvas, 15 H., 22¾ W.

PERMANENT ACQUISITIONS FROM OTHER SOURCES

CHURCH, FREDERIC EDWIN.

Born, Hartford, Conn., 1826; died, New York, 1900. Landscape painter. Pupil of Thomas Cole at Catskill, where he worked for several years before opening a studio in New York. Was elected a member of the National Academy of Design in 1849. Travelled in South America in 1853 and 1857; later visited Labrador and the West Indies, and in 1868 made his first trip through Europe, which also extended to Palestine. His best known work is The Falls of Niagara, owned by the Corcoran Gallery of Art.

AURORA BOREALIS.

Signed and dated, 1865. On canvas, 57 H., 83½ W.

Gift of Miss Eleanor Blodgett, May 20, 1907.

HEALY, GEORGE PETER ALEXANDER.

Born in Boston, Mass., July 15, 1808; died in Chicago, Ill., 1894. Portrait and history painter. Studied in Paris from 1836; went to Chicago about 1858; revisited Europe in 1869 and resided long in Rome. His portrait subjects included many distinguished men.

PORTRAIT OF F. P. G. GUIZOT.

Full length; painted in 1841. On canvas, 94 H., 68 W.

PORTRAIT OF PRESIDENT JOHN TYLER.

Half length; painted in 1842. On canvas, 36¼ H., 29¼ W

PORTRAIT OF WILLIAM C. PRESTON.

Half length; painted in 1842. On canvas, 36¼ H., 29¼ W.

The history of these three portraits will be found on pages 32 to 36 of this paper. The painting of Guizot was executed on the order of American citizens residing in Paris, and forwarded to President Tyler to be hung in one of the public buildings in Washington. The museum of the National Institute in the Patent Office building was selected as the place of deposit. The portraits of President Tyler and Senator Preston were painted for the Institute, their cost being met by subscription. All three became the property of the Government and were transferred to the Smithsonian Institution in 1862.

MOREAU, ADRIEN.

Born at Troyes, France, April 18, 1843. Genre painter. Pupil of Pils. Made his first exhibition at the Paris Salon in 1868; awarded second-class medals at the Salon of 1876 and Paris Exposition of 1889; decoration of the Legion of Honor, 1892.

CROSSING THE FERRY.

Signed and dated, 1884. On canvas, 51 H., 79½ W.

Presented by Mrs. James Lowndes, March 28, 1908, in memory of her father, Lucius Tuckerman.

POWELL, LUCIEN WHITING.

Born in Virginia, December 13, 1846. Studied at the Penn. Acad. of Fine Arts; West London School of Art and National Gallery (London); and in Rome, Venice and Paris. Has painted street scenes in Venice,

ADRIEN MORLAU

[illegible]

[illegible]icago, Ill., 1894. [illegible]
[illegible]36; went to Chic[illegible]
[illegible]long in Rome. [illegible]

[illegible]

[illegible]s, 94 H., 68 W.

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[illegible]¾ H., 29¼ W.

[illegible]N
[illegible] H., 29¼ W.

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[illegible]ortraits [illegible] [illegible]enator Preston were
[illegible] [illegible] [illegible]ted by subscription.
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[illegible]ansferred [illegible] [illegible]n in 1862.

MORE[illegible]

[illegible] [illegible] [illegible]Genre pa[illegible]. Pupil of
Pils. [illegible] [illegible]es Salon [illegible]; awarded
seco[illegible] [illegible] [illegible]al Paris [illegible]position of 1889;
dec[illegible] [illegible]

[illegible] [illegible] [illegible]H [illegible], W.

Presented by [illegible] [illegible], 1908, in memory of her fath[illegible]

POWELL [illegible]N WH[illegible]

Bor[illegible]ginia, [illegible]6. Studied at the Penn. Acad. of Fine Arts, West [illegible] Art and National Gallery (London); and [illegible] Rome [illegible] Has painted street scenes in Venice,

ADRIEN MOREAU

GIFT OF MRS. JAMES LOWNDES

CROSSING THE FERRY

(See page 134)

France and England, and mountain views in Europe and America. Received the Parsons prize, Society of Washington Artists, 1903. Is a member of that society and of the Washington Water Color Club. Studio, Washington.

GRAND CANYON OF THE YELLOWSTONE RIVER.

Signed and dated, 1901. On canvas, 74½ H., 116 W.

Gift of Hon. J. B. Henderson, February 10, 1907.

RIBERA, JOSÉ DE (SPAGNOLETTO).

Born at Jativa, Spain, January 12, 1588; died in Naples in 1656. Valencian and Neapolitan schools. Pupil of Francisco Ribalta and Caravaggio. Poor when young, but after settling in Naples, he married into a rich family, was appointed court painter by the Spanish viceroy, and became possessed of wealth and honors. He was made a member of the Academy of St. Luke in 1630, and was knighted by Innocent X in 1644.

JOB AND HIS COMFORTERS.

On canvas, 53¼ H., 75 W.

Received in 1862 from the National Institute, to which it was presented by Dr. Robert W. Gibbes, of Columbia, S. C., in 1841. For additional information see page 39 of this paper.

WEYL, MAX.

Born in Mühlen (on the Neckar), Würtemburg, Germany, 1837. Came to the United States in 1853. Self-taught in art. Member of the Society of Washington Artists, of which he was awarded the first prize in 1891 and the Parsons prize in 1904. Specialty, landscapes. Studio, Washington.

INDIAN SUMMER DAY.

On canvas, 36¼ H., 46 W.

Presented by friends of the artist, as announced in the following communication, dated December 1, 1907: "The undersigned, friends of Mr. Max Weyl of this city, wishing to honor him and, at the same time, commemorate the seventieth anniversary of his birth, take great pleasure in presenting to the National Art Gallery, through you, one of Mr. Max Weyl's best paintings which we are sure will be of a lasting character and prove his worth as an artist and as a citizen. In taking this course, we are actuated by the highest patriotic motives, and

trust that our example will be stimulating to others to do likewise." Signed: Crosby S. Noyes, Emile Berliner, Sigmund and Louis Kann, Andrew and Isadore Saks, James E. Fitch, Mrs. L. M. Edmonds, A. J. Parsons, William Hahn, Carl Auerbach, Victor Kaufmann, Samuel Hart, M. D. Rosenberg, Alex. Wolf, Joseph Auerbach, A. D. Prince, George W. Brown, Sidney Reizenstein, Max Cohen, E. Francis Riggs, Henry Franc, Giles Heilprin, Abram Simon, E. W. Safford, Myer Cohen, Simon Wolf, Joel Hillman, and Gustave and James Lansburgh.

LOANS AND DEPOSITS

The Lucius Tuckerman Collection

For a selection of twenty-one paintings from the collection of the late Mr. Lucius Tuckerman, received at the Museum as a loan on January 14, 1907, the Gallery has been indebted to the kindness of Mrs. James Lowndes, Miss Emily Tuckerman, and the Messrs. Lucius C., Walcott, and Walter R. Tuckerman. These paintings were hung on the western wall of the room provisionally assigned to the Gallery, which they entirely occupied for about a year, when fifteen of the number were withdrawn. Of the six now remaining, one has been presented to the Gallery, as noted elsewhere, and five continue on deposit. The complete list of the loan is as follows, those pictures still at the Museum being indicated by an asterisk:

*ALBANO, FRANCESCO.
Born at Bologna, 1578; died there, 1660.

BOYS AND FLOWERS.

BAKKER-KORFF, ALEXANDRE-HUGO.
Born at the Hague, 1824; died, 1882.

GOSSIPS.

* BEYLE, PIERRE MARIE.
Born in Lyons, France, 1838.

FISHING FOR EELS.

BOUGUEREAU, WILLIAM ADOLPHE.
Born in La Rochelle, France, 1825; died there, 1905.
EARLY MORNING.

CALAME, ALEXANDRE.
Born in Vevey, Switzerland, May 28, 1810; died, March 17, 1864.
LANDSCAPE.

COX, DAVID, Jr.
Born in Dulwich, England, about 1808; died at Streatham Hill, 1885.
WATER COLOR.

CHURCH, FREDERIC EDWIN.
Born in Hartford, Conn., 1826; died in New York, 1900.
SHORT ARBITER TWIXT DAY AND NIGHT.

CROWNINSHIELD, FREDERIC.
Born in Boston, 1845.
LANDSCAPE.

* DESGOFFE, BLAISE ALEXANDRE.
Born in Paris, 1830; died, 1886.
STILL LIFE.

GUARDI, FRANCESCO.
Born in Venice, 1712; died there, 1793.
VENICE.

MIGNOT, LOUIS R.
Born in South Carolina, 1831; died, 1871.
LANDSCAPE.

* MOREAU, ADRIEN.
Born at Troyes, France, 1843.
CROSSING THE FERRY.

This painting has been presented to the Gallery by Mrs. Lowndes, as explained on page 134.

RICHARDS, WILLIAM TROST.

Born in Philadelphia, Pa., 1833; died at Newport, R. I., 1905.

AUTUMN.

SAFTLEVEN, HERMAN.

Born in Rotterdam, 1609; died at Utrecht, 1685.

LANDSCAPE.

SULLY, THOMAS.

Born in Horncastle, Lincolnshire, England, 1783; died in Philadelphia, 1872.

PORTRAIT OF MRS. OLIVER WALCOTT.

VERBOECKHOVEN, EUGENE JOSEPH.

Born in West Flanders, 1799; died in Brussels, 1881.

LANDSCAPE WITH BULL.

*VIBERT, JEHAN GEORGES.

Born in Paris, 1840; died there, 1902.

PREPARING FOR THE MASQUERADE.

WEEKS, EDWIN LORD.

Born in Boston, 1849; died in Paris, 1903.

HINDU MERCHANTS.

WHISTLER, JAMES MCNEILL.

Born in Lowell, Mass., 1834; died in Chelsea, London, 1903.

WATER COLOR.

WOODVILLE, RICHARD CATON.

Born in Baltimore, Md., about 1825; died in London, England, 1855.

WAITING FOR THE STAGE.

*ZAMAÇOIS, EDUARDO.

Born in Bilbao, Spain, 1842; died in Madrid, 1871.

REFECTORY.

The Edward Moran Historical Collection

This noteworthy collection of thirteen historical marine paintings, which had previously been shown at the Metropolitan Museum of Art and the Wanamaker Art Gallery in New York City, was received for temporary exhibition in the National Museum in September, 1907, through the courtesy of Mr. Theodore Sutro. It has been installed on large screens, occupying the middle of the picture gallery.

The artist, born in Lancashire, England, in 1829, came to this country with his parents in 1844. He died in New York in 1901. The historical series, considered to be his crowning work, was the result of unceasing toil and study during fifteen of the last years of his life, and not until after his decease was it publicly exhibited in its entirety, except for a very brief period in 1900. Beginning with The Ocean, described as The Highway of All Nations, the other twelve canvases depict as many important events and thrilling episodes in the discovery of America and the development of the United States, from the landing of Lief Erickson, in 1001, to the close of the recent war with Spain. The pictures are all on canvas and in oil.

THE OCEAN—THE HIGHWAY OF ALL NATIONS.
57 H., 96 W.

LANDING OF LIEF ERICKSON IN THE NEW WORLD, IN 1001.
41½ H., 71½ W.

THE SANTA MARIA, NINA, AND PINTA. EVENING OF OCTOBER 11, 1492.
54 H., 96 W.

THE DEBARKATION OF COLUMBUS. MORNING OF OCTOBER 12, 1492.
37 H., 53½ W.

MIDNIGHT MASS ON THE MISSISSIPPI OVER THE BODY OF FERDINAND DE SOTO, 1542.
31 H., 49½ W.

HENRY HUDSON ENTERING NEW YORK BAY. SEPTEMBER 11, 1609.
53 H., 95 W.

EMBARKATION OF THE PILGRIMS FROM SOUTHAMPTON. AUGUST 5, 1620.
30½ H., 48½ W.

FIRST RECOGNITION OF THE AMERICAN FLAG BY A FOREIGN GOVERNMENT. IN THE HARBOR OF QUIBERON, FRANCE, FEBRUARY 13, 1778.

40½ H., 71 W.

BURNING OF THE FRIGATE PHILADELPHIA. IN THE HARBOR OF TRIPOLI, FEBRUARY 16, 1804.

59 H., 42¼ W.

THE BRIG ARMSTRONG ENGAGING THE BRITISH FLEET. IN THE HARBOR OF FAYAL, SEPTEMBER 26, 1814.

37 H., 65½ W.

IRON VERSUS WOOD. SINKING OF THE CUMBERLAND BY THE MERRIMAC IN HAMPTON ROADS, MARCH 8, 1862.

36 H., 51 W.

THE WHITE SQUADRON'S FAREWELL SALUTE TO THE BODY OF CAPTAIN JOHN ERICSSON. NEW YORK BAY, AUGUST 25, 1890.

37 H., 53½ W.

RETURN OF THE CONQUERORS. TYPIFYING OUR VICTORY IN THE LATE SPANISH-AMERICAN WAR, SEPTEMBER 29, 1899.

37 H., 54 W.

Miscellaneous

ROSA, FRANCESCO DI. (Called PACICCO.)

Born at Naples about 1600; died at the same place in 1654. Painted many easel pictures and some altar pieces for churches.

JUDITH WITH THE HEAD OF HOLOFERNES.

On canvas, 72 H., 57¾ W.

Lent by Mrs. Elizabeth Walbridge, December 1, 1906.

UNKNOWN ARTIST.

PORTRAIT OF ANDREW JACKSON.

Half length, seated. On canvas, 30½ H., 25¾ W.

Deposited by the Navy Department, July 22, 1907.

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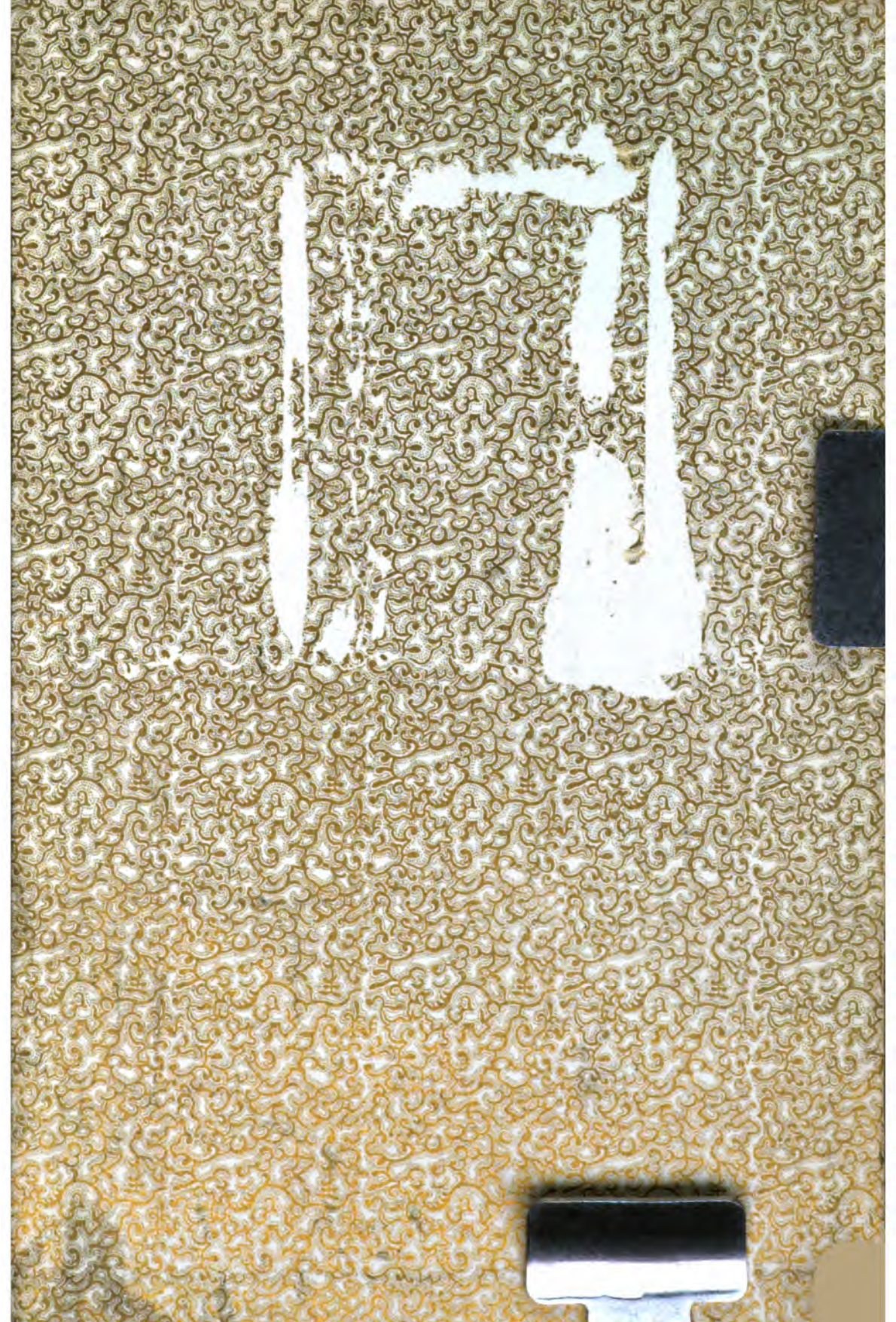

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